

A

CURIOUS COLLECTION

OF

ANCIENT PAINTINGS,

Accurately Engraved from

EXCELLENT DRAWINGS,

Lately done after the

ORIGINALS,

By one of the Beſt Hands at *ROME*.

WITH AN

ACCOUNT

Where and when they were found, and where they now are;

And ſeveral Critical, Hiſtorical, and Mythological Obſervations upon them.

Habet autem ut in ætatibus auctoritatem ſenectus, ſic in exemplis antiquitas; quæ quidem apud me ipſum valet plurimum, nec ego id, quod deeſt antiquitati, flagito, potius quam laudo quod eſt: præſertim cum ea majora judicem quæ ſunt, quam illa quæ deſunt. M. T. Cicero ad M. Brutum Orator.

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TO

RICHARD MEAD, M.D.

Phyſician in Ordinary to His MAJESTY.

SIR,

THIS COLLECTION OF ANCIENT PAINTINGS hath a peculiar Claim to your Patronage, many of the curious Originals being no longer in *Italy*, but Ornaments in your Library; which in reſpect of Elegance or Uſe, is inferiour to very few in the World. Now therefore, that it hath been thought proper to publiſh them in this Form, I moſt eagerly embrace ſo natural an Opportunity of again profeſſing my ſelf in this publick Manner, truly ambitious of your Eſteem, and with the higheſt Regard to your many Eminent Abilities and Vertues,

SIR,

Your moſt Obliged

and Obedient

Humble Servant,

G. T.

ADVERTISEMENT.

THIS Collection of ANCIENT PAINTINGS is ſent into the World in this Form, at the Deſire of many who thought ſuch curious Remains of Antiquity deſerved to be publiſhed in the ſame Manner other Antiquities commonly have been, *viz.* with Critical and Mythological Remarks upon them.

PRINTS of them are added by way of a proper Ornament to a *Treatiſe on Ancient Painting*, *&c.* but in an Eſſay, the Deſign of which was of quite another kind, namely, *to give the Hiſtory and Philoſophy of Painting, and thereby to ſhew the happy Uſes that either were, or might be made of that Delightful, Powerful Art*, there was no room for entring much into ſuch Diſcuſſions.

AS for what is now attempted in this way, 'tis enough to premiſe, that all the Conjectures which are here offered, are propoſed with ſuch due Deference to the Learned, and to the publick Judgment, that the Author may hope to eſcape the Imputation of Arrogance or Dogmaticalneſs; tho' there hardly be any Subject in the Compaſs of Literature, about which Writers contend with more Poſitiveneſs and Bitterneſs than theſe very conjectural Matters.

THE Author of the *Treatiſe on Ancient Painting*, *&c.* takes this Opportunity to return his moſt grateful Thanks to thoſe who honoured him with their Subſcriptions: 'Tis owing to their generous Encouragement of that Work, that theſe valuable Antiques may be now had at ſo reaſonable a Rate, in the ſame way that Antiques have generally been publiſhed, and which is not unjuſtly judged to be the propereſt Method of ſending ſuch Curioſities into the World.

N. B. *Many of the Originals are now Dr.* Mead's.

A CURIOUS COLLECTION OF ANCIENT PAINTINGS;

With REMARKS upon them.

General Obſervations upon the Remains of ancient Painting in Italy.

WE learn from *Lomazzo*, *Scannelli da Forli*, and other Writers on Painting, and from *Vaſari*, *Felibien*, and all who have given us the Lives of the modern Painters, how much the beſt of them, thoſe of the *Roman* School more eſpecially, (*Raphael* and his Diſciples in particular) admired and ſtudied the Remains of ancient Painting, which were extant in their Time. *Raphael*, we are told, ſent his Scholars to every place where any thing of this kind was diſcovered, to copy it; and ſo had made a great Collection of Drawings after ancient Paintings. Some indeed *have invidiouſly ſaid, that having taken Copies of them, he deſtroyed them, that the World might not know how much he had been indebted to them, for the Perfection he had attained to in his Art. But this Calumny is ſufficiently refuted by *Lomazzo*, in his excellent Treatiſe of Painting. And it is neither conſiſtent with his extreme Love of the Arts, his unenvious generous Temper, or his profeſſed Eſteem of all ancient Works, and the publick Avowals he often made of his Obligations to the Study of the Antique.

How highly they were valued by Raphael *and his Scholars.*

GIOVANNE D'UDINA, a favourite Scholar of *Raphael*, made it his whole buſineſs to make Collections of Drawings after the ancient groteſque Paintings at *Rome*, *Puzzuolo*, *Cume*, and other Places in *Italy*, and to imitate them. And accordingly to him we owe the Revival of what is called *Groteſque* †. *Polydore* and *Mathurin* likewiſe employed a great part of their Time in drawing after Antiques, and copying them ‡. There is a great Treaſure of Drawings of this kind by *Ligorio* principally, in the King of *Sardinia*'s Library at *Turin*, acquaintance with which would be of ſo great Uſe, not only to Artiſts, but to Antiquarians, or Explainers of Antiquities, that it is pity they are not engraved for publick Benefit.

How much they learn'd from them.

'TIS obſerved of all the Painters who ſtudied the ancient Statues, and Baſs-reliefs, of *Raphael* in particular, that they were for ſome time ſuch ſervile Imitators of them, that their Pictures were dry, cold and ſtiff, or in one word, Statue-like; that is, liker Drawings after Statues and Sculptures than Pictures. But afterwards they became able to make a more proper and pleaſing Uſe of ſuch Works, and to paint in a freer and eaſier manner. Now ſince this Change happened upon the Diſcovery of ſeveral Pieces of ancient Painting, that had hitherto lain buried under ground, of which they were ſuch Admirers, why may we not aſcribe this Improvement in their Manner and Taſte of Painting, in a great meaſure, to the Aſſiſtances they received from ſuch Remains? This known Reform in their Style is commonly attributed to their joining at laſt the Study of Nature itſelf, and living Forms, with that of the Antique; and it muſt undoubtedly have been owing in no ſmall degree to this Reaſon. Yet, may we not imagine that they were led and directed to their better manner of imitating Works, in Marble, Braſs,

* Lomazzo *Trattato della Pittura*, Lib VI. Cap. 48.

† See his Life in *Vaſari*, *Felibien*, and others.

‡ See *Felibien*.

Braſs, and other Metals, by the Pencil, or to the right Taſte they at laſt acquired of the Difference there ought to be between Painting and Sculpture, by the ancient Paintings, that were not diſcovered till ſome time after the more famous Statues and Baſs-reliefs, which were their firſt Models, had been digged up? It ſeems to me very probable, that the greater Part of the Remains of ancient groteſque Paintings in *Italy* were done after ancient Sculptures: All of them have ſo much of that Air in the Diſpoſition of the Figures. But yet is not each Figure done in ſuch a manner, as ſhews how Painting ought to borrow from, or copy after Statues, and Baſs-reliefs? Tho' copied from Sculptures, are they not Pictures, or Works of the Pencil? Are they, to uſe a Phraſe familiar to Painters, Marble-like?

What Reaſon we have to think Painting had arrived at great Perfection in Greece.

I do not here propoſe to enquire into the Perfection ancient Painters had arrived at, or to compare the Accounts tranſmitted to us of their beſt Works, with thoſe of the more celebrated modern Artiſts. But before we come to make any Remarks upon the Pieces of ancient Painting in this Collection, it may not be perhaps diſagreeable to our Readers to ſet before them one Paſſage of *Lucian*, in which he gives a moſt delightful Repreſentation of the diſtinguiſhing Talents and Excellencies of the more renowned ancient Sculptors and Painters, by calling upon them to aſſiſt him in painting the Portrait and Character of his perfect Woman *.

A lively Deſcription of the Abilities of ancient Greek *Painters and Sculptors by* Lucian.

" LET her Head (ſays he) be as that of the *Cnidian Venus*, a Maſter-piece " of Art. She muſt have the flowing Locks and graceful Eye-brows, which " *Praxiteles* gave to that lovely Figure, and the like ſparkling rolling Eyes, inſtilling Love and ſoft Deſire. But let her have the Breaſts of *Alcamene's Venus* in " the Gardens at *Athens*, and ſuch ſlender, delicate, roſy Fingers. Yet let the " Tenderneſs and Softneſs of the Cheeks, the ſtraight Noſe, and all the Features " of her Face reſemble thoſe of the *Lemnian Venus* by *Phidias*. The Mouth " too muſt be by him, and her milky Neck like that of his *Amazone*. The *Soſandra* of *Calamis* will furniſh us with a modeſt Bluſh, a pleaſing, amiable " Smile, and a neat ſimple Dreſs; only our Lady's Head muſt be without any " borrowed artificial Ornaments. We will paint her of the ſame age the *Cnidian Venus* appears to be. For that the Artiſt has expreſſed in her Look.

" BUT this is not ſufficient: It remains to give every Member of the Body its " proper Colouring; for that contributes not a little to the Perfection of a Pic" ture. And there is no ſmall Art in laying on Colours, ſo as to give the beau" tiful Carnation proper to each Part, if we would paint a compleat Beauty. " Let the Shades fall as they ought; that what is darkened may be agreeably ob" ſcured, and ſerve to brighten and ſet off to the beſt advantage, the Parts which " ought to be enlightened. Let the White be of the faireſt ſort, while at the " ſame time all is enlivened by a juſt Mixture of becoming Red, *celeſtial, roſy Red, Love's proper Hue*. Whence ſhall we bring Aſſiſtance for this delicate " part of our Works, but from the Painters who have moſt eminently excelled " in the fine Mixture of their Colours, in the Diſtribution of their Lights and " Shades, and in giving a pleaſant, charming Carnation to their Figures? Let " therefore *Polygnotus*, *Apelles*, *Euphranor*, and *Echion* divide this difficult Task " among them. *Polygnotus* ſhall open and ſpread her Eye-brows, and give her " that warm, glowing, decent Bluſh, which ſo inimitably beautifies his *Caſſandra*. " He likewiſe ſhall give her an eaſy, genteel, flowing Dreſs, with all its tender de" licate wavings, part clinging to her Body, and part fluttering in the Wind. *A*" *pelles* ſhall finiſh the other Parts after the model of his admir'd *Pancaſte*; on" ly ſhe muſt not be quite ſo pale, a little more Colour muſt be intermingled. " We cannot give her more inviting Lips than thoſe of *Roxana* by *Echion*, " unleſs *Homer*, the beſt of Painters, would lend us his Aid, that her whole Bo" dy might be as the Limbs of *Menelaus*, like Ivory dipp'd in Purple. Shall not " he likewiſe give ſome Touches of Vivacity and Cheerfulneſs to her Eyes, and " add ſome additional Graces to her Smile?

" THIS is work for the Painters, Statuaries and Poets: But that the whole " may be graceful as well as beauteous, the Graces themſelves muſt compleat the " Piece. The whole Choir of Graces and Cupids muſt dwell on her Looks. Be" ſides, we muſt paint her in ſome Action: And it ſhall be juſt as when I met her " walking with a Scroll in her Hand; one Page ſhe had read, and ſhe was run" ning

* Lucian *de Imaginibus*.

" ning over the other with her Eye, but talking at the ſame time to one of her " Attendants, not ſo loud as to be heard at any diſtance, but with a gracious " enchanting Smile, that ſhewed her Ivory Teeth ſo fitly ſet and joined together. " Yet after all, to make a perfect Picture, the moſt conſummate corporeal Beauty " is not ſufficient; it muſt be ſet off by its trueſt Ornaments, not Purple and " Gold Stuffs, but Elegance and Simplicity of Manners; a vertuous, modeſt, hu- " mane, ſprightly, winning Air. And therefore the Philoſophers muſt likewiſe be " called upon to aſſiſt us, in order to form a compleat Beauty in the Manner " and Taſte of the ancient plaſtick Arts."

An Obſervation on the Pieces of Painting publiſhed here.

HERE we have a beautiful Idea of what the imitative Arts ought to aſpire after, and did once attain to. And tho' I am far from imagining any of the Pieces here publiſhed to be equal to the Works of *Apelles*, *Protogenes*, *Euphranor*, or *Echion*, ſo highly celebrated for the Beauty, Truth, Grace, and Greatneſs of their Pictures; yet may I not venture to ſay, that none who carefully attends to ſeveral of theſe Pieces, will be inclinable to think, the Accounts given us of ancient Pictures greatly exaggerated; or to look upon this Deſcription of *Lucian* as a Flight of Imagination, far above the Beauty, Life, and Grace, the Pencil was ever able to give? The greater part of them are, not improbably, but Copies by the Pencil from *Greek* Baſs-reliefs. But how ſweet, how comely, how eaſy are many of the Airs of Heads, and almoſt all the Attitudes in theſe Pieces, in the Marriage in particular; and how genteel, ſoft, and flowing are the Draperies?

BUT leaving this matter to the Deciſion of thoſe who are better acquainted with the Art, conſidering how careful Travellers and Antiquaries have been to give us over and over again Engravings of many very indifferent Pieces of Statuary and Sculpture, is it not indeed ſtrange, that for ſo long a Time none of them almoſt took any Notice of the Remains of ancient Painting in *Italy?* Moſt of theſe Authors have ſaid, one after another, either that there was nothing of this kind ſubſiſting, or but a very few things ſo effaced, that very little could be made of them, or learned from them. My Curioſity to enquire after Remains of this ſort, was firſt moved by what we are told in the Lives of the Painters, concerning their Eſteem of ancient Paintings, and after that by what is ſaid on this Subject by an excellent Author, the * Abbe *B.* in his Reflections upon Poetry and Painting: and I was conducted to ſee what remained of this kind at *Rome*, not by the Antiquaries, who ſet up for Guides to Travellers, commonly called *Ciceroni's*, but by the Painters, who better underſtood the Value of ſuch Works.

A ſhort Account of the Remains of ancient Painting in Italy, *by an ingenious Author.*

THE learned Abbe ſays, " We know ſo little with any certainty about an- " cient Painting, the mechanical Part of it at leaſt, that we have no Foundation for " making a Parallel between the Painting of the Ancients, and the Moderns. I don't " know, continues he, that any Piece by any of the ancient *Greek* Painters is pre- " ſerved to us: And we have ſo few Pieces of ancient *Roman* Painting, and " thoſe of ſuch a Species, that it is very difficult to form a Judgment from them of " the Abilities of the Maſters of that Time, or of the Colours they made uſe of: " we cannot poſitively ſay, whether they might not have had ſome Colours we " now know nothing of: But it is likely that they had not the Colours our mo- " dern Artiſts now bring from *America* and other Countries, which had no re- " gular Commerce with *Europe*, till about two Centuries ago.

" A great Number of the antique Pieces of Painting, which are yet in being, are " done in Moſaick, that is, by joining ſmall bits of coloured Stones together, " in ſuch a manner, as to imitate the Form and Colour of any Object. There " is, for Inſtance, in the Palace built at *Paleſtrina*, a Town about twenty five " Miles diſtance from *Rome*, a large Fragment of Moſaick Work; it is about " twelve Feet in Length, and ſix in Breadth, and now the Pavement of a kind of " a large Niche, the vaulted Roof of which ſupports two ſeparate Flights of Stair- " Caſes in that noble Edifice.

" THIS curious Remain is a geographical Chart, repreſenting the Courſe of the " *Nile*. This Artiſt has, to embelliſh it, made uſe of thoſe *Vignettes* of various " Sorts, with which Makers of Geographical Maps commonly fill the void Spaces in " them. Theſe Ornaments repreſent Men, Animals, Buildings, Huntings, Cere- " monies, and many points of Hiſtory natural and moral, relating to ancient *E-* " *gypt*.

* *Reflexions Critiques ſur la Poëſie & ſur la Peinture.* Tom. I. §. 38. not far from the beginning of that Section.

" *gypt.* The Names of the Objects there painted, are marked above them in " *Greek* Characters, almoſt in the ſame way as the Names of Provinces are in a " general Map of *France.*

" *POUSSIN* hath borrowed many things from this Compoſition, to adorn " ſeveral of his Pictures; that, among others, which repreſents the arrival of the " Holy Family in *Egypt.* This great Painter was ſtill alive when this valuable " Antiquity was dug out of the Ruins of a Temple of *Serapis*, that may have been, " to ſpeak in our own Style, a Chapel in the famous Temple of *Fortuna Præne-* " *ſtina.* Every body knows that the ancient *Præneſte* was what is now called " *Paleſtrina.* By good Fortune it was found very entire and well preſerved; " but unluckily for the Curious it was not diſcovered till five Years after *Mon-* " *ſieur Suarez* Biſhop of *Vaiſſons* had publiſhed his two Books of the Antiquities " at *Præneſte* *. The Map, I am ſpeaking of, then lay almoſt wholly interred in " the Vaults of the Biſhop's Houſe at *Paleſtrina*, where it was hardly viſible; a very " ſmall bit of it only could be ſeen, and that not without Torches, and a good deal " of ſcrubbing and waſhing: ſo that Monſieur *Suarez* could not in his Work " give us any more than the Deſcription of ſome little Pieces of it, that the " Cavalier *del Pozzo* had got deſigned on the ſpot †. The Cardinal *Barberini* " had this Monument engraved afterwards ‡. But I have already ſaid more of it, " than my preſent Subject ſeems to require, and that becauſe none of the Books " of Travels, I know, mention it.

" THERE are beſides this, at *Rome*, and other Towns of *Italy*, other Frag- " ments of antique Moſaick, moſt of which have been engraved by *Pietro Sancti* " *Bartoli*, and inſerted by him in his different Treatiſes, or Collections of " Antiquities. But one would for ſeveral Reaſons make a very wrong Judg- " ment of the Pencil of ancient Maſters, if he ſhould judge of it by theſe Mo- " ſaicks. The Curious know very well, that it would not be doing juſtice to " *Titian* to judge of his Merit by the Moſaicks in the Church of St. *Mark* at " *Venice*, which were done after Deſigns of this Maſter Colouriſt. It is impoſſi- " ble to imitate with Pieces of Stone and vitrified Matter, the Ancients uſed " for painting in Moſaick, all the Beauties and Charms the Pencil of a skilful " Maſter can call up in the Canvas. In fact, the Moſaicks which are moſt talked " of, and which at ſome diſtance are taken for Works of the Pencil, are but Co- " pies from Portraits; ſuch is the Portrait, for inſtance, of Pope *Paul* the fifth, " in the *Borgheſe* Palace at *Rome.* ‖

" THERE are at *Rome* but a very ſmall Number of ancient Paintings done " by the Pencil. Here are all I remember to have ſeen: Firſt of all, the Marriage " in the *Villa Aldobrandina*, and the little Figures in the Pyramid of *Ceſtius.* " There are a few curious Perſons who have not ſeen Prints of theſe *†. In " the ſecond place, the Paintings in the *Barberini* Palace at *Rome*, which were " found under ground when the Foundations of that Palace were laid. There are, " a *Paiſage*, or the *Nympheum*, of which *Lucas Holſtenius* hath publiſhed a Stamp, " with an Explication of the Piece; the *Venus* retouched by *Carlo Marratti*, and a " Figure of *Rome* holding the *Palladium.* Some Vertuoſi who were Strangers to " the Hiſtory of theſe *Freſco's*, have taken the one to be *Raphael's*, and the other " to be *Corregio's.* There is in the *Farneſe* Palace at *Rome* a Fragment of ancient " Painting that was found in the Ruins of Buildings by the Emperor *Adrian* near " *Tivoli*; and there is a Piece of a Cieling in the Garden of a private Perſon " near to the Church of *Santo Gregorio.* Some time ago there were ſome Re- " mains of ancient Painting in the Buildings, vulgarly called the Ruins of the " *Therms* of *Titus*; but ſome of them are now periſhed, as, in particular, the " Picture repreſenting *Coriolanus*, diſſuaded by his Mother from attacking *Rome*; " a Drawing of which by *Annibal Carracche* hath been frequently engraved, and " is at preſent in the Poſſeſſion of Monſieur *Crozat* the younger: the reſt have " been carried off, or are deſtroyed. It is from hence Cardinal *Maſſimi* had " thoſe four curious Pieces, commonly thought to repreſent the Hiſtory of *A-* " *donis*, and two other Fragments **. Theſe valuable Reliques after his Death " came

* Printed at *Rome* in the Year 1635.

† Antiq. *Præneſt.* Lib. 1. p. 80.

‡ Colour'd Prints of it are now common.

‖ It is worth while to obſerve here, that Copying Hiſtory-pieces in Moſaick, is now brought to wonderful Perfection; and ſuch Copies are able to ſtand the Damp in large Churches, which ſoon deſtroys Pictures.

*† There never was till now a good Print of the Marriage, and the Account given of it at the bottom of the common Prints is falſe.

** Theſe curious Pieces are now in Dr. *Richard Mead*'s Library.

" came into the Hands of the Marquis *Maſſimi*, and Prints of them are to be " ſeen in a Book of Monſieur *de la Chauſſe*, entitled *Le Pitture Antichè delle* " *Grotte di Roma.* This Author has given us Stamps of ſeveral ancient Paintings " that had not been publiſhed, and among others one of a Cieling that was diſ- " covered near *Santo Stephano* in *Rotonda* in the Year 1705, *i. e.* a Year before " the publiſhing of this Work. The Figure of a Woman painted on Stucco, " which belonged to the Canon *Vittoria*, is now at *Paris* in the Collection of " the above mentioned Monſieur *Crozat*.

" THERE is now nothing remaining of ancient Painting in the Ruins of the " Baths of *Titus* that is not ſadly defaced. Father *Montfaucon* has engraved in " his *Diarium Italicum* *, the entireſt Piece to be ſeen there repreſenting a *Pai-* " *ſage*, or Country Landſcape.

" IN the Year 1702, there was to be ſeen in the Ruins of old *Capua*, at a " little Diſtance from the preſent *Capua*, a ſubterraneous Gallery, (in *Latin*, *Crip-* " *to-Porticus*) the Vault of which was painted with Figures of Perſons ſporting, " or diverting themſelves in different Attitudes, and with various Ornaments. A- " bout ſeven or eight Years ſince, the Prince *Emanuel d'Elbeuf* digging about his " Country-houſe, ſituated between *Naples* and Mount *Veſuvio* upon the Sea-ſide, " diſcovered a Building adorned with ſeveral Paintings; but I have not heard " that theſe have been engraved, nor thoſe at *Capua*.

" I know of no more ancient Paintings now ſubſiſting, beſides thoſe I have " now mentioned †. It is true, two Centuries ago, a much greater Number were " dug up out of ruins at *Rome*, and other Places in *Italy*; but I know not by " what fatality, moſt of them are loſt, and we have nothing remaining but De- " ſigns of them. The Cardinal *Maſſimi* made a very fine Collection of ſuch " Drawings; and by an odd Chance, it was from *Spain* he brought to *Rome* the " moſt valuable Pieces of his Collection. While he was Nuncio he got copied a " large Book of ſuch Drawings in the King of *Spain*'s Cabinet. It contained " Deſigns done after many ancient Paintings, that had been diſcovered at *Rome*, " when in the ſixteenth Century they began to ſearch the Ruins there with ſome " ardour, to ſee what they could find of this kind. The Cavalier *del Pozzo*, whoſe " Name is ſo well known by all the Lovers of Painting, the ſame for whom " *Pouſſin* did his firſt Pictures of the ſeven Sacraments, had made a very large " Collection of Drawings after antique Paintings, which the preſent Pope pur- " chaſed ſome Years after, for the private Library he was then forming.

" BUT almoſt all the Originals from which theſe Deſigns were taken, have " periſhed; thoſe in the Sepulchre of the *Naſo's*, which were diſcovered near to " *Pontomolle* about 44 Years ago, are now gone. We have nothing remaining " of the Paintings in that *Mauſoleum*, but ſome coloured Copies done for the " Cardinal *Maſſimi*, and the Prints engraved from them by *Pietro Sancto Bar-* " *toli*, which with the Explications of *Bellori*, make a Volume in Folio, printed " at *Rome* in the Year 1680 ‖. About fifteen Years ago there ſcarcely remain'd " any Veſtiges of ancient original Paintings, notwithſtanding the Care that was " taken to rub them gently with the Juice of Garlick, which is ſo good a Preſer- " vative of Freſco's: They periſh'd maugre all this Care and Precaution. Antiqua- " ries pretend this muſt be the Fate of all ancient Paintings, after having been long " interred in Places ſo cloſe ſhut up, that the external Air could not act upon " them; this Air deſtroys them the moment they are expoſed to its Influence, " whereas it does no hurt to ſuch Paintings as have lain long under ground, in " ſuch a manner, that the Air had acceſs to them. If this be ſo, the Paintings " dug out of the Ground twenty Years ago at the *Villa Corſini*, might have laſted a " much longer time; the Air was not quite excluded from them, but by the Fault " of the Proprietors they likewiſe have periſhed. Luckily, however, we have Prints " of them too, engraved by *Bartoli*. This Misfortune will never happen again;

* *Montfaucon*'s *Diarium Italicum*, p. 130.

† We ſee by this Collection, there are more yet ſubſiſting; and there are, beſides theſe, ſeveral others at *Rome*, and many more in the King of *Naples*'s Poſſeſſion, that were dug up in the *Horti Farneſiani* or *Monte Palatino* at *Rome*. And we are lately told, that near *Naples*, where Perſons were ſent to dig, in hopes of diſcovering Antiquities, many ancient Pictures, as well as Statues have been found; one Piece in particular, exceeding freſh and beautiful, repreſenting Children giving thanks to *Theſeus*, for delivering them from the *Cretan Minotaur*.

‖ This curious Book of Drawings, together with the beſt Pieces of ancient Painting formerly in the *Maſſimi* Palace at *Rome*, are now Dr. *Richard Mead*'s.

" the preſent Pope, who has a good Taſte of the Arts, and is a great Lover of An-
" tiquities, not having been able to prevent the Deſtruction of the ancient Paint-
" ings in the *Villa Corſini*, reſolved that the Curious ſhould have no cauſe to re-
" proach him with ſuch Accidents, which to them are ſuch terrible Cataſtrophes.
" He therefore, at the beginning of his Pontificate, iſſued an Edict by the Cardi-
" nal *John Baptiſt Spinola*, Grand Chamberlain to his Holineſs, ſtrictly prohibiting
" all Proprietors of Grounds, where any Remains of ancient Painting might be
" found, to deſtroy Maſonry upon which there were any Traces of the Pencil,
" without an expreſs Permiſſion.

" YOU may ſee therefore, that it would be very raſh to undertake a Parallel
" between ancient and modern Painting, upon the Faith of Fragments of an-
" cient Painting, which are ſo much injured by Time. What now remains,
" was done upon Walls, and not done till long after the Death of the more
" celebrated Painters of *Greece*. And it appears from the Writings of ſeveral An-
" cients, that the Painters who worked at *Rome* under *Auguſtus* and his firſt Suc-
" ceſſors, were far inferiour to *Zeuxis* and his illuſtrious Cotemporaries. *Pliny*,
" who wrote his Hiſtory in *Veſpaſian*'s Reign, when the Arts were at the higheſt
" Perfection they ever attained to under the *Ceſars*, does not mention one
" Picture of the firſt Claſs, that he gives us any ground to imagine to have been
" painted at that time, among all the Pictures he there deſcribes, as making one
" of the chief Ornaments of that Capital of the Univerſe. We cannot then
" build any certain Judgment concerning the Degree of Perfection, to which
" the Ancients may have carried the Art of Painting, upon the Fragments of an-
" tique Painting preſerved to our Times. We cannot ſo much as form a Judg-
" ment from them, of the Perfection the Arts might have been in, when they
" were done.

" IN order to decide from ſuch Remains concerning the State Painting might
" have been in, when theſe Pieces were painted, we ought poſitively to know how
" theſe Works were eſteemed at that Time, and whether they were then looked
" upon as good in their kind. What injuſtice would it be, for inſtance, to our
" Age, to judge of the State of Dramatick Poetry by the Tragedies of *Pradon*, or
" the Comedies of *Hauteroche* ? In Times the moſt fruitful of excellent Artiſts, there
" is always a ſuperiour Number of very indifferent ones : There are at all Times
" many more bad, than good Works. But we run the ſame Riſque in pro-
" nouncing concerning Painting in the Reign of *Auguſtus*, if we take our Mea-
" ſure from the Figures *in the* Pyramid of *Ceſtius*, tho' it be very probable that
" theſe Figures were painted at the time the *Mauſoleum* was erected, and there-
" fore in the Reign of that Emperor: We are ignorant what Rank the Artiſt
" who did them, held in the Opinion of the Intelligent; and we may learn by
" daily Experience, that publick Works are not always committed to the beſt
" Hands, but frequently to the worſt; ſuch is the Power of Faction and Cabal.

" WE are able to compare ancient Sculpture with ours, becauſe we are ſure we
" are in Poſſeſſion of the Maſter-pieces of *Greek* Sculpture, *i. e.* of Works done
" in the beſt Times of Antiquity. The *Romans*, in the Age of their greateſt
" Splendour, that namely of *Auguſtus*, did not contend with the *Greeks*, except
" with regard to the Science of Government, they acknowledged their Superiority
" over them in all the other Arts, and particularly in the Art of Sculpture.

Excudent alii ſpirantia mollius æra,
Credo equidem: vivos ducent de marmore vultus; ——
Tu regere imperio populos, Romane, memento:
Hæ tibi erunt artes; ———

Virg. Æn. VI. vſ. 847.

" *PLINY* is of the ſame Opinion with *Virgil*; but whatever was moſt highly
" eſteemed of this kind in *Greece*, was brought to *Rome*; and we are certain of yet
" having the nobleſt Works that adorned this Capital of the World, after it was en-
" riched with the moſt perfect Productions of the *Grecian* Chizzel. *Pliny* tells us,
" that the Statue of *Hercules*, now ſtanding in the Court of the *Farneſe* Palace, was
" reputed one of the greateſt Maſter-pieces of Sculpture at *Rome*: And *Pliny* wrote
" after *Rome* had ſpoiled the Eaſt. The ſame Author informs us, that the *La-
" ocoon*, now in the *Belvidere* at *Rome*, was one of the moſt precious Remnants

" of ancient Sculpture that was in *Rome* in his Time. The Character *Pliny* gives " us of theſe Statues, the Places where he tells us they were in his Time, which " are the ſame where they were digged up two hundred Years ſince, put it " beyond all doubt, notwithſtanding the Scruples of certain Antiquarians, that " they are the ſame Statues *Pliny* ſpeaks of. Thus we are in a Condition to " judge whether the Ancients excelled us, or not, in Sculpture. If I may uſe " the Phraſe, the Parties in the Suit have produced their Titles; but I never heard " that the Pre-eminence was given to the Moderns. I never heard the Preference " given to *Michael Angelo*'s *Moſes*, before the *Laocoon* in the *Belvidere*."

Other Obſervations added to theſe.

LET me add to theſe Obſervations, in the firſt place, That there are indeed no Remains of *Greek* Painting, unleſs the *Nozze Aldobrandine*, as it is commonly called, the fourth in this Collection, found in the Ruins of *Mæcenas*'s Palace at *Rome*, or that repreſenting *Theſeus* receiving Thanks from Children for delivering them from the *Minotaur* lately dug up near to *Naples*, be ſuch; but how can we doubt of the Fidelity, or good Taſte of ancient Writers, who have celebrated the *Greek* Painters no leſs than they have done their Statuaries and Sculptors, ſince there are Statues, Bas-reliefs, Intaglios, Cameos, and Medals, which ſufficiently vouch for the Truth of what they have ſaid concerning theſe Arts, of which it is hardly poſſible to be an intelligent Judge, without being equally capable to form a very juſt and true Opinion of Painting?

Second Obſervation.

IN the next place, the *Roman* Writers give us no reaſon to think, that the *Roman* Painting ever was at any time equal to the *Grecian*. *Pliny* * frequently ſpeaks of this Art, as being at a very low Ebb in his time, and does not make very high Encomiums upon any *Roman* Painter. *Cicero* ſpeaking of ancient and modern Painters, ſays expreſly †, that the Pictures of the latter were florid and ſhining; that they had a Richneſs and Splendour of Colouring, which the Works of more ancient Maſters had not, their Colours being rather auſtere and ſubdued. But theſe modern Pieces, ſays he, which ſo ſtrongly ſtrike and enchant the Eye at firſt Sight, are not able very long to detain our Admiration; they ſoon ſurfeit the Spectator, and are quickly nauſeated; whereas, notwithſtanding the Simplicity and Auſterity of the ancient Colouring, we are never weary of admiring their Pictures; they never become tireſome or inſipid, but our Eſteem of them grows and increaſes, the more we examine them. Another learned Critick, a *Greek* originally, but bred at *Rome*, and of the *Auguſtan* Age, makes the ſame Remark ‖. The Ancients, ſays he, were perfect Maſters of Deſign and Expreſſion, and delineated in a noble and ſtrong manner, or with great Spirit and Truth; their Colouring was not florid, but rather ſevere, and ſubmitted to the Subject and Deſign; they well underſtood Expreſſion and Characteriſing, and placed the chief Merit of Painting in that Art: But the Moderns do not draw ſo correctly, nor have they that maſterly Skill of expreſſing great and noble Ideas, and of touching the Paſſions in which the Ancients excelled; all their Study is to gratify and flatter the Senſe by a various Mixture of gorgeous Colours.

NOW if we ſubjoin to this, that it is not probable that the groteſque Paintings preſerved to us, were the beſt Performances of *Roman* Maſters, or Maſters of whatever Country who painted at *Rome*, being done upon the Walls and Cielings in the ſubterraneous Apartments of great Palaces, where it is not likely that the better Maſters were employed, or if they were, that they exerted themſelves ſo much as in doing capital Pictures, for the Ornament of Apartments of greater State and Magnificence, which were oftner viſited by Perſons of Diſtinction and Taſte: All theſe things being conſidered, if there be any Eaſe, Spirit, Freedom, or Grace in any of the Pieces here publiſhed, they afford a very ſtrong Proof that the Accounts given us of the Excellencies of ancient *Grecian* Pictures, are not hyperbolical, but may be depended upon.

Third Obſervation.

LET me obſerve, in the third place; We can form no Conjecture about the Age of any of the Pieces here publiſhed, but from the places where they were found; and they were, the greater Part of them, found in Buildings of *Titus*, *Trajan*, or the *Antonines*. Now in the Reigns of thoſe good Emperors, all the Arts are ſaid to have revived, nay to have arrived to a greater pitch of Perfection, than they

* *Hactenus dictum de dignitate artis morientis*, &c. Plin. Nat. Hiſt. 35. 2. *&c.*

† Cicero de Oratore, Lib. 5. cap. 25.

‖ Dion. Halicarn. *In Iſæo.* See *Junius de Pictura veterum*, Lib. 3. c. 6.

they had ever attained to before under any of the *Ceſars*. We need bring no Proof of this to thoſe who are converſant in ancient Hiſtory; yet one beautiful Paſſage from *Pliny* the Younger, who was ſo perfect a Judge, and ſo warm an Admirer of Painting and Sculpture as well as of Poetry and Philoſophy, I can't forbear tranſcribing, ſo amiable an Idea does it preſent us with, of the happy Reign he is there commending. *

" YOU are ſo obliging a Benefactor, that you do not force, but invite us to " Goodneſs: you do not obtrude, but inſinuate Virtue; you make it ſo charm- " ing, that we deſire what is good for us, and then you grant our Deſires.—— " How refin'd are the Manners of all our *Roman* Youths? How exemplary " the Lives of our Nobility, ſince they have been regulated by your happy Con- " duct? All ambitious to acquire a Renown for Learning, ſuitable to the Dignity " of their Birth; what Pains do they omit? What ſtudious Endeavours do they " ſpare? And then what Coſt or Trouble do you yourſelf ſpare, that could pro- " cure them a more princely Education? What Encouragement could the publick " Readers of Rhetorick, and the Maſters of Eloquence ever wiſh for, but what " they have plentifully received from you? What Favours, what Honours have " you not conferred upon the Profeſſors of Philoſophy? It may be ſaid as Truth, " and a glorious Truth it is, that the Sciences and their Maſters, which the ſtu- " pid Barbarity of darker Times had either perſecuted to death, or hunted out " of the Limits of the Empire, into ſhameful and ignominious Baniſhment, have " received new life from your Patronage; and flouriſhing in ſafe Repoſe, are grown " up to a State of uncommon Vigour under your Protection. The Princes of " former Days, conſcious of their own ill Deſigns and wicked Inclinations, and " knowing the Arts and Sciences to be the open and profeſſed Adverſaries of " Vice, were reſolved to extirpate, and root them out of their Dominions, not " ſo much becauſe they bore them a Hatred, as becauſe they ſtood in awe of their " Power, while they were preſent to overlook their Miſdeeds, and wanted to a- " void their Reproofs which they dreaded. But with you they find quite another " Treatment. They are welcome Gueſts that you invite, embrace, entertain and en- " courage: You are your ſelf the nobleſt Example of the ſublimeſt Rules they teach; " as you earneſtly and ſincerely love them, they all juſtly agree to give you due praiſe; " nor are you leſs renowned for the vaſt Knowledge which you have of them, " than you are celebrated for the great Encouragements which you give them."

WHOEVER will take the trouble to look into this Diſcourſe, will find it was not Philoſophy and Rhetorick only that flouriſhed under the auſpicious Influences of this glorious Reign, but Architecture, Statuary, Painting, and all the liberal ingenious Arts; for he inſiſts there at great length upon the Magnificence of the publick Works. And the ſame things † are ſaid by Hiſtorians of *Veſpaſian*, *Titus* and *Nerva*, who preceded him, and of his few good Succeſſors. Moſt of the Remains of ancient Painting now publiſhed, were the Production of theſe happy Times. Soon afterwards Painting, and all the other ingenious Arts, which had for a while with difficulty ſubſiſted after the Decline of Liberty, totally periſhed. Not a Statue (ſays an Author well acquainted with ancient Learning) not a Medal, not a tolerable Piece of Architecture could ſhew it ſelf afterwards. Philoſophy, with Learning, in which ſome of thoſe good Princes had themſelves been ſo renown'd, fell with them; and Ignorance and Darkneſs overſpread the World, and fitted it for the Chaos and Ruin which enſued.

Fourth Obſervation. LASTLY, It is remarkable that moſt of the Paintings by the *Roman* Artiſts, *Pliny* mentions, were in the ſame Manner and Taſte with the Remains now publiſhed, that is, in the Groteſque way.

PLINY mentions one *Ludius*, who chiefly painted little Pieces on the Walls and Cielings, repreſenting Sea-ports, Porticoes, Gardens, Villages, Country Feſtivals and Sports, and other Subjects of that inferiour kind ‡. And the ſame Author tells us, that there had been, about 700 Years before this *Ludius*, a Painter of the ſame Name, who worked in the ſame Manner upon Stucco in little Compartiments; ſome Pieces of whoſe Workmanſhip were, in his Time, as freſh as if they had been but very lately done. But he makes on this Occaſion a very juſt Remark, and ſpeaks like a warm and intelligent Lover of Painting ‖. " It muſt " be

* *Pliny*'s Panegyr.
† *Pliny* 35. 18.
‡ *Pliny* Ibidem.

‖ See *Tacitus Hiſt.* Lib. 1. *ab initio*, and his Life of *Julius Agricola ab initio*; and *Capitolinus in vita Antonini*; and the other Hiſtorians of thoſe Times.

" be acknowledged, ſays he, that the true Glory of the Art belongs not to " thoſe who painted in this lower manner, but to thoſe who painted on Boards " great Subjects and large capital Pictures. In this the Prudence and Occonomy " of the Ancients is truly praiſe-worthy; for they choſe rather to employ their Ta- " lents upon Works worthy of being preſerved, and that might eaſily be ſaved from " Fire, and conveniently carried by the Curious into any Part of the World, to " ſpread the Fame, Knowledge and Love of the delightful Art."

An Account of the Deſign of this Collection, and the Remarks.

HAVING juſt premiſed theſe few general Obſervations upon the Remains of ancient Painting, now preſented to the Lovers of Antiquity and Painting, I ſhall give ſome Account of them in the order they are here annexed; that is, of the Sizes of the Originals, and of the Places where they were found, and where they now are: for it is not my Deſign to enter very deeply into claſſical or mythological Diſcuſſions about what any of them may have been intended to repreſent: This I leave to others more verſed in that kind of Learning. Mr. *Addiſon* in his Dialogues about Medals, and other Writers before him, have ſhewn what uſe Explainers of Antiquities and Claſſicks may make of ſuch Remains. And it is ſufficient for me to give, in a few Inſtances, a Specimen of the Pleaſure that ariſes from comparing ancient Pieces of Sculpture or Painting, with Deſcriptions of ancient Poets, and of the beautiful Light ancient Poets, and the Remains of ancient Arts reciprocally caſt one upon the other. How often have I wiſhed to ſee two Treatiſes, which the celebrated *Rubens* is ſaid by Mr. *de Pile* and the Abbé *Boſc* to have left behind him in Manuſcript? It is a very great Loſs to the Sciences that they have not been publiſhed. One treated of the proper Uſe that ought to be made of Statues in Painting, and contained beſides ſeveral Obſervations upon Perſpective, Anatomy and Architecture, and upon the Actions of the Human Body, and the Expreſſions of the Paſſions, all which he had himſelf deſigned agreeably to the beſt Deſcriptions of ancient Poets, In the other he had collected from *Homer*, *Virgil*, and other Poets, Deſcriptions of Battles, Shipwrecks, Feſtivals, Games, and of all the different Employments and Diverſions of Mankind, together with ſome Allegories and Fables, all of which he had compared with the Pictures of *Raphael*, and other great modern Maſters, repreſenting the ſame or like Subjects. It is to be regretted that theſe Works were never made publick: But as it is not my Intention here to make many Reflections of this kind, ſo far leſs would I anticipate the Pleaſure thoſe who delight in the Pictures, Drawings, and *Studio*'s of the beſt modern Painters, will have by perceiving upon Compariſon the excellent Uſe they made of theſe curious Reliques. One acquainted with *Pouſſin*'s Works, for inſtance, will not be ſurpriſed to hear that he greatly admired and ſtudied the *Marriage*, and had often copied it; and that *Guido* was no Stranger to many of theſe Remains, will hardly be doubted by any one who is acquainted with his beſt Manner, that carefully conſiders them. How much *Zuccaro* and *Carlo Marratti* admired ſeveral of them, ſhall afterwards be obſerved. And that theſe and ſuch other Remains were the Models, by the Study of which *Raphael* perfected himſelf, and got rid of his Maſter's dry Manner, which ſtuck to him for ſome time, has been already taken notice of. As to the Colouring of theſe ancient Pieces, to prevent the neceſſity of a very dry tedious Deſcription, I have added ſome numbred Sketches, by which Artiſts will better underſtand of what kind it was, than they can from any Words. He who would have a fuller Account of this Matter in Words, will be ſatisfied by having Recourſe to *Bellori*'s Explication of the Paintings, found in the *Sepulcro Naſonis*, and other ſubterraneous Places at *Rome*, ingraved by *Pietro Sancti Bartoli*. Dr. *Mead* has the original Drawings faithfully done by him in Colours, at the time theſe original Paintings were diſcovered, or while they were very freſh and in good Condition. And all the Remains of Painting that now ſubſiſt, are in the ſame Taſte and Manner of Colouring. But which will be yet more ſatisfactory to the Curious, Dr. *Mead* has now in his Poſſeſſion ſome of the beſt and moſt entire Pieces of ancient Painting that were formerly at *Rome*: And to his elegant Library, and moſt valuable Collection of Pictures, Drawings, Medals, and other Curioſities, all the Lovers of the Arts have ſuch free and agreeable Acceſs, that it may be juſtly ſaid of it, *Sic ornata, ut urbi quoque eſſet ornamento* *. There are in this Collection of ancient Paintings, the largeſt that hath been yet publiſhed, twenty-nine done from Originals yet ſubſiſting; and the other twenty-one are from excellent Drawings, taken by very good Hands from the Originals while they were freſh. The greater part of theſe are from Drawings of the elder *Bartoli*. The *Marriage*, *Rome*, *Venus*, and a few more, have been engraved before, but ſo wretchedly, the *Marriage* in particular, that it was neceſſary in juſtice to theſe

* *Cicero in Verr.* 4. ſpeaking of a noble Collection at *Meſſina*.

theſe Pieces, to publiſh them in a truer Light. 'Tis no wonder that thoſe who have ſeen nothing elſe of ancient Painting, but bad Prints of theſe few Pieces, have hitherto entertained no very high Idea of this Part of Antiquity. I empioyed one of the beſt Hands at *Rome*, for copying the Antique, to draw for me; and as his Drawings have given very great Satisfaction to all who have ſeen them, ſo I hope the Engravings will gain Reputation and Buſineſs to one who is now certainly equal to any Work of the moſt difficult, delicate kind in that way, and hath done his utmoſt to pleaſe in this Undertaking, by keeping ſtrictly to the Drawings. Before I ingaged him to do the Work, he had given me a few Specimens, which were fully ſatisfactory to ſome of the beſt Judges here, who did me the favour to compare them carefully with the Drawings, and certainly pronounced very impartially, ſince they did not know his Name, till they had declared themſelves intirely ſatisfied with his Performance; and they were very ſollicitous to have the Engraving well executed, as well for my ſake, as out of regard to Truth and Art. It was thought proper to engrave theſe Pieces in ſuch a Manner, that they might look as like Drawings as poſſible.

I. and II.

Obſervations upon the Pieces in this Collection, in the order they are publiſhed.

I. *Upon the Figure of* Rome.

THE firſt in Order repreſents *Rome*; the ſecond *Venus*, or *Deſidia*, or *Voluptia*. 'Tis not improper to begin this Collection of ancient *Roman* Paintings, with a Picture of the Genius of ancient *Rome*, and to this ſucceeds a Picture of *Venus*, not merely becauſe we are told by *Dion Caſſius*, that the Emperor *Adrian* built a Temple at *Rome*, dedicated to *Rome* and *Venus*, on which the Images of both were placed upon magnificent Thrones; but becauſe, according to the Tradition at *Rome*, theſe two Pieces were found at the ſame time, in the ſame Ruins, by thoſe who were digging to lay the Foundations of the preſent *Barberini* Palace at *Rome*; and they are now both placed in the ſame Apartment in that Palace, the one over againſt the other. For ſome time they paſſed the one for *Raphael's*, and the other for *Corregio's* Work. Every one knows that the City *Rome* not only had divine Honours paid to her, but was one of the greateſt and moſt revered *Roman* Divinities. Medals ſhew us other deified Cities; but the Worſhip of none other was either ſo much celebrated or ſo extenſive; to her, Temples were erected in ſeveral places of the Empire; Sacrifices and annual Feſtivals were conſecrated to her Honour. I need ſay the leſs of her, ſince we ſee ſome Figures of her ſo often upon Medals, where moſt commonly ſhe is crowned with Turrets, and holds a Victory in her Hand. She was often drawn ſo like *Minerva*, that ſhe can only be diſtinguiſhed from her by ſome particular Symbols, as in this Figure by the *Palladium*, and the *Geeſe*, *&c.*

Ipſa triumphatis qua poſſidet æthera regnis,
Aſſilit, innuptæ ritus imitata Minervæ.
Nam neque Cæſariem crinali ſtringere cultu
Colla, nec ornatu patitur mollire retorto;
Dextrum nuda latus, niveos exſerta lacertos
Audacem retegit mammam, laxumque coercens
Mordet gemma ſinum. Nodus qui ſublevat enſem
Album puniceo pectus diſcriminat oſtro,
Miſcetur decori virtus pulcerque ſevero
Armatur terrore pudor, galeæque minaci.

Claud. de Prob. & Olyb. Conſ. Paneg.

This is a very fine Deſcription, and no doubt the Poet had ſome noble Figure of *Rome* in his view; but ſhe was repreſented in various manners. A fine *Roman* Statue repreſents her as a big Woman ſitting upon a Rock, with Trophies of Arms at her Feet, and a Helmet on her Head. Sometimes ſhe has by her a Sheep and a Goat, to figure the Peace and Tranquility enjoyed by the Nations which ſhe had conquered. At other times ſhe is accompanied with an old Shepherd, and with the Wolf, to indicate the Origine of the State. But moſt commonly ſhe is exhibited, as Antiquaries have obſerved, "*Victoriolam manu oſtentans, palmam accoronam offerens, ut ſcilicet de toto orbe triumphos ſignificaret & militarem virtutem.*" Holding a Victory in one Hand, and offering Peace, and a Crown with the other, to ſignify her univerſal Empire and unconquerable military Proweſs. How warm and emphatical are ſome Addreſſes in the Poets to her? One by *Rutilius Gallus* in particular, when he was about to leave her, in his *Itinerarium*, that ought to be one of every Traveller's Companions in his Journey

through *Italy*. The original is eight *Roman* Palms in height, and nine in breadth, and is well preſerved.

II.

II. *Upon the* Venus.

THE other, its Companion is in breadth nine *Roman* Palms, and in height eight and one half. We need not tell our Readers how often *Venus* was painted, or in how many various ways; ſhe has generally a *Cupid* attending her in ſome Attitude or other. And therefore *Carlo Marratti*, when he retouched, or repair'd this Piece a little, put in a *Cupid*; but we have only given what is truly antique in this Print of it. Of all the Figures of *Venus* that remain to us, the fineſt without doubt is the *Venus* of *Medici*, in the Grand Duke of *Tuſcany*'s Gallery, which is ſo well known to the Curious. But the moſt ſingular are thoſe which ſeem to allude to that ſaying, "*Sine Cerere & Baccho friget Venus.*" *Maffei* has given us a Repreſentation of one, where this Goddeſs, accompany'd with two *Cupids* and crown'd with Ears of Corn, holds a *Thyrſus* wrapp'd about with Leaves and Cluſters of Grapes; and as ſhe carries in her other Hand three Arrows, ſhe ſeems to tell us, that her Arrows fly more unerringly when *Ceres* and *Bacchus* concur. But this Figure may be intended to repreſent *Volupia*, or Pleaſure, for to this Goddeſs were Temples erected; or perhaps *Deſidia*, or Sloth, for ſhe alſo was made a Deity. However that may be, the Figure, tho' not without Faults, has ſeveral Beauties, and the Couch, Drapery and Vaſe, are very well painted: So at leaſt ſeveral good Judges have thought. *Carlo Marratti* is ſaid to have had no mean Opinion of this Piece; nor had they, who aſcribed it to *Corregio*. His Drawing is not always correct.

III.

III. *Upon the Picture repreſenting* Auguſtus *giving a Crown.*

THE third was dug up in ſearching the Ruins in *Monte Palatino*, now called *Orti Farneſiani*: It was, when I was laſt at *Rome*, and had a Drawing taken of it, in the Poſſeſſion of a private Perſon, but it was ſoon after purchaſed by Dr. *Richard Mead*, in whoſe Collection it now is. The Figures in this Print are of the ſame Size as in the original Piece. There is plainly a Figure wanting; the Figure of ſome Perſon to whom *Auguſtus* is ſtretching a Crown: And therefore it is not improbable that it repreſents the celebrated Munificence of *Auguſtus*, in reſtoring the Crown to *Phraates*, of which *Horace* expreſſly ſpeaks,

> ——*Jus imperiumque Phraates*
> *Cæſaris accepit genibus minor*: —— Ep. L. 1. Ep. 12. v. 27.

The Poet ſeems to allude to the ſame Story,

> *Redditum Cyri ſolio Phraatem*, &c. Carm. L. 2. Od. 2.

Thoſe who are acquainted with Medals, will eaſily find out his chief Attendants *Agrippa* and *Mæcenas*, and the remoteſt Perſon is not improbably *Horace*: At leaſt it is as like to his Deſcription of himſelf, as any of thoſe Figures upon Seals or Intaglias, which are called *Horace* by the Learned, and has no ſmall Reſemblance to moſt of them. The Curious may compare this Face with the *Horace* in *Urſini*'s Gems. But I ſhall ſay no more of this Piece here, having lately publiſhed a Tranſlation of a Diſſertation upon the Characters of *Auguſtus*, *Agrippa*, and *Mæcenas*, by the Abbé *Vertot*, with ſeveral Notes, to which this Print is prefixed as a very ſuitable Ornament.

IV.

IV. *Upon the* Nozze, *or Marriage.*

THE fourth repreſents an ancient Marriage, with ſome of the religious Ceremonies that attended the Celebration of it. The Original is well known by the Name of the *Nozze Aldobrandine*; it is in the *Villa Aldobrandina* at *Rome*; it was very freſh when it was firſt diſcovered, but it is now beginning to decay and periſh; perhaps becauſe it is kept in too moiſt a place. I have a very true and good Copy of it in Colours, done when I was at *Rome* in the Year 1737, by *Camillo Paderni*, who did all the Drawings of the Pieces now publiſhed. The Figures in this beautiful Piece are about three *Roman* Palms in height. The former Prints of it do great injuſtice to the Original, and the Account given of it at the Foot of them is very falſe; which is ſurprizing, for we have a very particular

cular Account of the Time and Place where it was found by the excellent Painter and Writer on Painting, *Frederico Zuccaro*, who was preſent when it was dug up. He cleaned it himſelf, and placed it where it now is. In his Treatiſe, *Del Diſegno Eſterno, l. 2. p. 37.* of his Book entitled, *Idea de Pittori, Scultori, &c. par Cavaliero Frederico Zuccaro*, ſpeaking of the Fragility of Pictures, and the many Accidents they are liable to, he adds, " Yet we have many Inſtances of the Durabi-
" lity of good Painting in itſelf, if it is ſo lucky as to eſcape Miſchances and In-
" juries. This appears from the Freſhneſs of thoſe Paintings, which are daily diſcovered
" at *Rome*. We have lately a very ſtrong Proof of this: For, but a few Months
" ago, was found, by Diggers who make it their Buſineſs to ſearch for what
" they can find in the Ruins of old *Rome*, upon the *Monte di Santa Maria*
" *Maggiore*, in the Garden of *Mæcenas*, a Piece of a Wall, on which is painted
" in *Freſco*, a very pleaſant, gracious, and beautiful Hiſtory, the Figures in which
" Picture are in or about three Palms high, coloured by an excellent Hand.
" This admirable Piece well deſerved to be received with particular Care, and
" was placed in the Garden of the Cardinal *Aldobrandini* in *Monte Magnapoli*.
" It is marvelous to think in how good a Condition it was found: I, who was by
" good Fortune preſent, and one of the firſt who ſaw it, with pleaſure cleaned
" and waſh'd it with my own Hands, with the utmoſt Attention. It was in-
" deed as freſh as if it had been but painted a few Days before. It gave me a
" very ſingular Satisfaction, and I value my ſelf not a little upon having had a hand
" in bringing it ſafe into the World, after it had ſo long lain buried." It repre-ſents ſeveral Ceremonies in the Pomp of an ancient Marriage; but the Cuſtoms of Marriage are ſo fully deſcribed by Writers of Antiquities, and Commentators on the Civil Law *de Ritu Nuptiarum*, that it is needleſs to be long upon them here. The Baſhfulneſs of Brides on theſe Occaſions, which is ſo often alluded to by Poets, is charmingly expreſſed in the Figure of the Bride in this Piece. There is a delightful Deſcription of a Picture by *Echion*, in *Lucian's Herodotus vel Aëtion*, repreſenting the Marriage of *Alexander* and *Roxana*, where it is taken notice of as a particular Beauty in the Piece, that *Roxana* was there repreſented with a modeſt Bluſh, and down-caſt Eyes. *Pliny* ſpeaks of another Picture by the ſame Painter, repreſenting the ſame Character of a Bride. " *Nova*
" *nupta, verecundia notabilis.*" *Virgil*, who was ſo maſterly a Painter, hath deſcribed it charmingly in his Picture of the beautiful *Lavinia*,

Accepit vocem lacrymis Lavinia matris
Flagrantes perfuſa genas, cui plurimus ignem
Subjecit rubor, & calefacta per ora cucurrit.
Indum ſanguineo veluti violaverit Oſtro
Siquis ebur, vel mixta rubent ubi lilia multâ,
Alba Roſâ: talis Virgo dabat ore colores.

Virgil. Æn. 12.

The remarkable Baſhfulneſs of the Bride in this Piece, is charmingly expreſſed by *Statius*;

Lumina dimiſſam, & dulci probitate rubentem.

Sylv. Lib. I. Epit. Stellæ & Violant. v. 12.

Ovid thus expreſſes it;

——Ingenuus picta rubore genas,

Am. L. 1. El. 14.

Catullus thus;

Tardat ingenuus pudor,
Aſpice, intus ut accubans,
Vir tuus, Tyrio in toro
Totus immineat tibi.

In Nupt. Int. & Man.

This Speech may be ſuppoſed to be addreſſed to our Bride by the *Pronuba*, who is encouraging her while the Bridegroom waits impatiently for a Meeting.

TIBULLUS gives us this beautiful Deſcription of a Bride;

Ut juveni primam Virgo deducta marito,
Inficitur teneras ore rubente genas.

Ut

Ut cum contexunt amaranthis alba puellæ,
Lilia, & Autumno candida mala rubent
Ima videbatur talis illudere palla.

Lib. III. Eleg. 4.

The Commentators have obſerved on theſe Paſſages of the Poets, " This was the " Cuſtom of Virgin-Brides; ſo ancient Statues and Pictures repreſent them. *Dio-* " *genes* called the modeſt Bluſh, the Colour of Virtue; and *Pythias, Ariſtotle's* " Daughter, being asked which Colour ſhe thought moſt becoming and beauti- " ful? anſwered, That, with which a virtuous Bluſh warms the Face."

CLAUDIAN likewiſe takes Notice of this Circumſtance;

Jam nuptæ trepidat ſollicitus pudor,
Jam produnt Lachrymas flammea ſimplices.

In Nup. Hon. Aug. & Mar. Feſcin.

The ſame Poet there deſcribes other Ceremonies of Marriage; one Circumſtance in his Verſes is obviouſly applicable to the Bridegroom in this Picture.

Flammea virgineis accommodat ipſa capillis:
Ante fores jam pompa ſonat, pilentaque ſacram
Præradiant ductura nurum. Calet obvius ire
Jam princeps ——— De Nup. Hon. & Mar.

I can't help thinking, this Piece, tho' it be commonly called a Picture, to be a Copy from ſome *Greek* Baſs-relief. However that be, all the Figures are well drawn, planted, and coloured: The Girl with the muſical Inſtrument is a charming, gay, eaſy Figure; we may venture to ſay ſo, ſince it is known how much this Piece was admired, and ſtudied by one of the beſt of Painters, as well as Judges, *Nicol. Pouſſin:* It is called at *Rome* his *Scuola* (School). He copied it often: one Copy of it by him in the *Pamphili* Palace at *Rome*, is very highly eſteemed; and whether he hath not taken great help from it, or at leaſt imitated it in many of his Pieces, I leave to better Judges to determine. All the *Italian* Painters have ever looked upon this Piece, as one of the moſt precious Remains of Antiquity; and we may judge of its Antiquity, from the Place out of which it was dug. Perhaps it may have belonged to *Mæcenas.*

V.

V. *Upon the Figure of an old Woman with a Diſtaf.*

THE fifth is a fine Image of an old Woman; it may perhaps have been intended to repreſent *Pallas*, diſguiſed in the likeneſs of an old Woman, when ſhe came to chaſtiſe the Vanity of *Arachne*, agreeably to *Ovid's* Deſcription,

Pallas anum ſimulat; falſoſque in tempora canos
Addit. Ovid. Met. Lib. VI. v. 26.

Talibus obſcuram reſecuta eſt Pallada dictis,
Mentis inops, longâque genas confecta ſenectâ. Ibid. v. 36.

Or it may repreſent one of the *Parcæ*; for as theſe, and all other imaginary Beings, are differently repreſented by the Poets, ſo, no doubt, they were painted in various Manners by Artiſts.

OVID thus repreſents them,

Aut ducunt lanas, aut ſtamina pollice verſant, &c. Met. Lib. IV. v. 34.

There is a fine Deſcription of them in *Catullus*,

Cum interea infirmo quatientis corpora motu,
Veridicas Parcæ cœperunt edere cantus,
His corpus tremulum complectens undique veſtis, &c.

De Nup. Pelei & Thetidos.

We read of many Temples and Statues erected in honour of them, in *Pauſanias's* Voyages, whence we may gueſs in what manner they were repreſented. But I

think it is agreed amongſt Antiquaries, that we have not any antique Figure of them remaining: Thoſe in *Cartari*, and other Authors, being only done from the Deſcriptions given of them by the Poets and Mythologiſts. The Learned doubt about the Figure which *Patin* takes to be an Image of one of them, repreſented upon a curious Medal in his Collection: They were commonly repreſented as *Catullus* pictures them. This Piece puts me in mind of a Picture of an old Woman, ſo natural, 'tis ſaid, that nothing could ſurpaſs it, by a Paintreſs highly commended by *Varro*, an excellent Judge of all the Arts. This Lady began young to paint, and did Portraits, of her own Sex eſpecially, in great perfection. She drew her ſelf in the Attitude of a Girl, admiring her Charms in a Looking-glaſs; and both theſe Pictures, ſays this Author, were greatly valued by all who had any Taſte of Painting. This Original is in the *Barberini* Palace at *Rome* carefully preſerved, and very freſh in the Colouring; it is about two Palms in height; the Head is to be ſeen oftner than once in ſeveral hiſtorical Compoſitions of very great Maſters.

VI.

VI. *Upon the Mask, or Satyr.*

THE ſixth is a Piece very much eſteemed for the Boldneſs and Strength with which the Character is marked. There is not indeed, in any Remain of ancient Workmanſhip, a better expreſſed Character of a Satyr: For which Character, the Reader may conſult the Commentators on *Horace*;

Nympharumque leves cum Satyris chori
——— & aures
Capripedum Satyrorum acutas. Lib. I. Od. 1.

Some Authors have taken the Satyrs to have been a real Species of Men; St. *Jerom* was of this Opinion. But it is eaſy to account for the Story of the Satyr that paſſed the *Rubicon* in preſence of *Cæſar* and his whole Army; it was nothing but a Stratagem of that famous General: *Cæſar* perceiving the Scruples the Soldiers had to paſs this River, dreſſed up one of them, whom he had engaged to paſs, privately like a Satyr, to perſuade the reſt, that ſince a Divinity had led the Way, they both might and ought to paſs too. In the ſame manner may we account for the Story *Diodorus* tells us of *Bacchus*, that is to ſay *Oſiris*, for of him he is there ſpeaking, *viz.* That he was accompanied in his Conqueſt of the *Indies* with a Number of Satyrs. Perhaps what originally gave riſe to the Notion of Satyrs was the Reſemblance of ſome particular Species of Monkies to Men. But he who likes this kind of Stuff, may have enough of it in Commentators on the Claſſicks, and in the Compilers of Antiquities. This Original is well conſerved, and is about two Palms in height, and is likewiſe in the *Barberini* Palace.

VII.

VII. *Upon the Figure of the Siren.*

THE ſeventh is a Moſaick of ſingular Beauty; it was dug up in the *Farneſe* Gardens at *Rome*, in the Year 1737, and is about four Palms in height, and almoſt the ſame in breadth. It being a very rare Figure, it is worth while to be ſomewhat more particular in deſcribing its Meaning. It repreſents a *Siren*. We know the Poets repreſent the *Sirens* as beautiful Women, who inhabited ſteep Rocks on the Sea-ſhore, whither they allured Voyagers by the Sweetneſs of their Muſick, and put them to death. Some will have them to be the Daughters of the River *Achelous*, and of the Nymph *Calliope*: Others ſay, they ſprung from the Blood of the Wound *Hercules* gave the God of this River, by pulling out one of his Horns. Their Number is not determined; ſome ſay there were five of them; ſome three; *Homer* reckons only two of them. It hath been not a little diſputed amongſt Antiquaries, and other learned Writers, whether they were repreſented by the Poets as Fiſhes or Fowls; *Huetius* aſſerts that they were Fiſhes, or, at leaſt, that they were at laſt metamorphoſed into Fiſhes. But it ſeems pretty certain that Antiquity never repreſented them as Fiſhes. *Homer* deſcribes them under the Figure of voluptuous Women, and places them in the midſt of a Meadow, drenched in Blood by the Carnage of thoſe whom they had deſtroyed. And he tells us, Fate had permitted them to reign till ſome Perſon ſhould outwit them. Accordingly *Ulyſſes* accompliſhed this Deſtiny: For having eſcaped their Snares, by ſtopping the Ears of his Companions with Wax, and cauſing himſelf to be tied to the Maſt of his Ship, he made them ſo madly deſperate, that they drowned themſelves in the Sea. This Story brings to my Mind an Application

tion, *Plutarch* ſomewhere tells us, *Epicurus* was wont to make of it to his Scholars. "He uſed to tell them to ſtop their Ears with Wax, like the Companions of "*Ulyſſes*, againſt the *Sirens*, and go on in their Voyage if Poetry tempted them "to liſten to her Voice by her Charms and Melody." Such an Enemy was that Philoſopher to Poetry. If Poets be juſtly reproached with a Propenſity to his Philoſophy, they are not revengeful.

VIRGIL places the *Sirens* on Rocks, ſurrounded with dead Mens Bones.

Jamque adeo ſcopulos Sirenum advecta ſubibat,
Difficiles quondam, multorumque oſſibus albos. Æn. Lib. V. v. 864.

Neither he, nor *Servius* his Commentator, nor any of the Ancients I know of, ever repreſented them as Fiſhes. When *Homer* ſays, Deſpair made them throw themſelves into the Sea, he ſpeaks nothing of their Metamorphoſis into Fiſhes. *Ovid* thus deſcribes them, *i. e.* exactly as this *Siren* is painted.

——— *Vobis, Acheloïdes, unde*
Pluma pedeſque avium, cum virginis ora geratis?
An quia, cum legeret vernos Proſerpina flores,
In comitum numero miſtæ, Sirenes, eratis?
Quam poſtquam toto fruſtra quæſiſtis in orbe;
Protinus ut veſtram ſentirent æquora curam,
Poſſe ſuper fluctus alarum inſiſtere remis
Optâſtis: facileſque Deos habuiſtis, & artus
Vidiſtis veſtros ſubitis flaveſcere pennis.
Ne tamen ille canor mulcendas natus ad aures,
Tantaque dos oris linguæ deperderet uſum:
Virginei vultus, & vox humana remanſit. Ovid. Met. Lib. V. v. 552.

So *Claudian* in *Sirenas,*

Dulce malum pelago Siren, volucreſque puellæ,
Scyllæos inter fremitus, avidamque Charybdin.

We find them upon ancient Medals, with the Feet of a Cock or of a Sparrow, and of ſeveral other Birds. *Montfaucon* has taken a great deal of Pains to diſtinguiſh between the *Harpies* and the *Sirens*; as has likewiſe *Ant. Auguſtini,* in his fifth Dialogue on Medals.

LEAVING it to Antiquaries to determine when they lived, and whence the Fable took its riſe, let us enquire a little into the Meaning of the Story. And here it is well worth while to conſult my Lord *Verulam*'s allegorical Interpretation of it.

HOMER thus ſpeaks of them;

Next where the *Sirens* dwell, you plow the Seas,
Their Song is Death, and makes Deſtruction pleaſe, *&c.*
Odyſſ. Lib. 12. *v.* 51.

In the *Engliſh* Notes it is obſerved. The Criticks have greatly laboured to explain what was the Foundation of this Fiction of the *Sirens*; we are told by ſome, that the *Sirens* were Queens of ſome ſmall Iſlands, named *Sirenuſæ*, that lie near *Caprea* in *Italy*, and chiefly inhabited the Promontory of *Minerva*, upon the top of which that Goddeſs had a Temple, as ſome affirm, built by *Ulyſſes*, according to this Verſe of *Seneca, Ep.* 77.

Alta procelloſo ſpeculatur vertice Pallas.

Here there was a renowned Academy in the Reign of the *Sirens*, famous for Eloquence, and the Liberal Sciences, which gave occaſion for the Invention of this Fable of the Sweetneſs of the Voice, and attractive Songs of the *Sirens*. But why then are they ſaid to be Deſtroyers, and painted in ſuch dreadful Colours? We are told, that at laſt, the Students abuſed their Knowledge to the colouring of Wrong, the Corruption of Manners, and Subverſion of Government; that is,

in the Language of Poetry, they were feigned to be transformed into Monſters, and with their Muſick to have enticed Paſſengers to their Ruin, who there conſumed their Patrimony, and poiſoned their Virtues with Riot and Effeminacy. The Place is now called *Maſſa.* It is pleaſantly enough remarked by a very ingenious Author, that if *Homer* had no other View by the magnificent Fable of the *Sirens*, but merely to teach us that his Hero avoided the Charms of Pleaſure, it is odd that he ſhould make him ſtay ſeven Years with *Calipſo*, and to be captivated by her Charms. But with his leave, both Stories have a very good Meaning; and the beſt Man does not always eſcape the Snares of Vice. The one Tale carries no leſs uſeful Inſtruction with it than the other, too obvious to need being mentioned.

Sirenum voces & Circes pocula nôſti;
Quæ ſi cum ſociis ſtultus cupiduſque bibiſſet,
Sub domina meretrice fuiſſet: turpis & excors,
Vixiſſet canis immundus, vel amica luto ſus. Hor. Lib. I. Ep. 2.

IT is a fine Imagination of the ancient Poets, to give an enchanting Voice and Air to the *Sirens*, in order to make them a juſt and emphatical Emblem of the Faſcinations, by which falſe Pleaſure deludes into deſtruction. They are ſaid to have diſputed with the Muſes, and to have pretended to ſing more melodiouſly than they, upon which *Juno* ſent the Muſes to fight them; and the Muſes having greatly the Advantage in the Combat, plucked their Wings, and ſo diſabled them from flying. And therefore, as *Pauſanias* tells us, the Statues of the Muſes were often adorned with Crowns of Feathers, or carried Feathers in their Hands, in memory of this glorious Atchievement. There are ſuch Statues of them ſtill at *Rome*; and yet this moſt beautiful Fable is ſeldom taken Notice of by Commentators on Mythological Writers. We find the Story and its Moral told at full length by my Lord *Bacon*, in his Treatiſe of the Wiſdom of the Ancients. 'Tis indeed the proper Buſineſs of the Muſes to diſcomfit the *Sirens*, *i. e.* to defeat the corrupt Influence of proſtituted Poetry or Painting, and to diſplay the Charms of Vertue, and the Beauties of Nature. What *Solomon* ſays of the Miſeries to which the purſuit of ſenſual Pleaſure expoſes, exceedingly juſtifies this Allegory of the Poets; "Theſe fooliſh Women call Paſſengers who go right on their Way, and who is ſimple let him turn in thither. Stolen Waters (ſay they) are ſweet, and Bread eaten "in ſecret, is moſt pleaſant. The Fools know not that Giants are there, and "that her Gueſts are in the Depths of Hell." If it be asked, what *Job* underſtood by ſaying, He mourned for his Affliction with the Voice of *Sirens*; may it not be ſaid, he had an Eye to certain Birds, which, according to *Pliny*, *lib.* X. *cap.* 49. lulled Paſſengers a-ſleep by the Sweetneſs of their Muſick? And as theſe Birds frequented the Deſerts, the good Man deſigned to expreſs by this Phraſe, the Solitude to which he was reduced. I ſhall only add on this Subject, that in this Figure the *Siren* is very fitly accompanied by a *Cupid*, and *Venus*'s Bird, and other Emblems with which *Venus*, *Volupia*, *Flora*, and other ſuch Deities are commonly repreſented.

VIII.

VIII. *Upon the Rape of* Europa.

THE eighth is likewiſe a Moſaick. It repreſents the Rape of *Europa*. *Jupiter*, as we read in *Ovid* and *Hyginus*, falling in Love with *Europa*, Daughter to *Agenor* King of *Phœnicia*, order'd *Mercury* to convey her to the Sea-ſhore, where that God having transformed himſelf into a Bull, took her upon his Back, and tranſported her to *Crete*.

——Sceptri gravitate relicta,
Ille pater, rectorque Deûm; cui dextra triſulcis
Ignibus armata eſt, qui nutu concutit orbem;
Induitur tauri faciem, &c. Ovid. Met. Lib. II.

PALEPHATUS takes the Foundation of this Fable to have been, that a Captain of *Candia*, named *Taurus*, carried off this Princeſs, after he had taken the City of *Tyre* from *Agenor*. But *Epimenides*, who had wrote the Hiſtory of *Crete*, ſays with more likelihood, that ſome Merchants of this Iſland coming to *Phœnicia*, and ſeeing the young *Europa*, whoſe Beauty ſtruck them, carried her off for their King *Aſterius*; and the Enſign of their Ship being a white Bull, and that King of *Crete* having aſſumed the name of *Jupiter*, hence came the Tale

Tale that the God had transformed himſelf into a Bull, to carry off this Princeſs. *Herodotus* in the beginning of his Hiſtory agrees with *Echemenides*, that the Daughter of *Agenor* was carried off by *Cretans*; and only adds, that it was done by way of Reprizals, the *Phœnicians* having before bore away *Io*, the Daughter of *Inachus*. Theſe Teſtimonies are poſitive, and give a much more ſatisfying Account of the Riſe of this Fable than *Bochart*, by deriving it from an Equivocation in the *Phœnician* Language, in which the Word *Alpha*, or *Ilpha*, ſignifies either a Bull or a Ship. Hence he makes the *Greeks*, not fully underſtanding that ambiguous Expreſſion in the *Phœnician* Annals, to have formed this Imagination of *Jupiter*'s tranſporting *Europa* into *Crete:*

SEVERAL Authors are of Opinion, *Europe* took its Name from this Princeſs. The learned *Bochart*, only, believes that this Part of the World was ſo called from the Whiteneſs of its Inhabitants. And may we not preſume that if *Europe* had taken its Denomination from its Whiteneſs, the Name would have extended to all that Part of the World, whoſe Inhabitants are of this Complexion. So fair indeed was *Europa*, that the Poets tell us, that the young *Angelo*, the Daughter of *Jupiter* and *Juno*, had ſtole her Mother's Paint, and given it to *Europa*, who uſed it ſo ſucceſsfully, that ſhe acquired a moſt bright and charming Complexion. This we learn from the Scholiaſt on *Theocritus*.

HOWEVER all this may be, the Story is very pleaſingly told by the Poets, and it is ſo proper a Subject for the Pencil, that the Painters have often vied with the Poets in telling it. *Achilles Tatius*, in his Loves of *Clitophon* and *Leucippes*, deſcribes at great length a very beautiful ancient Picture of this Rape of *Europa*, reſembling our Moſaick in many Circumſtances, ſome of which are charmingly expreſſed by *Ovid:*

Fert prædam. Pavet hæc: littuſque ablata relictum
Reſpicit: & dextra cornu tenet; altera dorſo
Impoſita eſt: tremulæ ſinuantur flamine veſtes, &c.
Ovid. Met. Lib. II. v. 873.

The Original is in the *Barberini* Palace at *Rome*, but I could not certainly learn where it was found. It is commonly ſaid to have been dug up near to the Ruins of the Temple of *Fortune* at *Præneſte*, now called *Paleſtrina*. It is in height four *Roman* Palms, and 4 On. and in breadth 4 Palms and 3 On. Whatever may be thought as to the Unity of the Piece, there is a great deal of Character and Expreſſion in ſeveral of the Heads; in one of the Groups ſome Figures are intertwin'd in a very ſingular manner, not eaſily underſtood. The Heads have much the ſame Air and Character by which *Guido*'s Pieces are ſo readily diſtinguiſhed. There is a very fine Print repreſenting this Subject by *Jacob Freii*, from a Picture by *Albano*.

THIS and the preceding one being both in Moſaick, and theſe being the only two Moſaicks in this Collection, it may perhaps be expected that I ſhould ſay ſomething of that kind of Work; but this Subject is ſo fully treated of by the learned *Bullengerus*, in his Treatiſe *de Pictura Veterum*, that it is not neceſſary. The Curious will find there all the more important Paſſages in ancient Authors relating to Moſaick Pavements and Paintings, for he treats of the Antiquity of both. This kind of Work is thus deſcribed by *Manilius*, Lib. V.

Artifices auri faciet, qui mille figuris
Vertere opus poſſint, caræque acquirere dotem
Materiæ, & varios lapidum miſcere colores,
Sculpentem faciet ſanctis laquearia templis,
Candentemque novum cœlum per tecta tonantis.

WE have already obſerved, that copying Pictures in Moſaick is now brought to very great Perfection at *Rome*. There are ſeveral ſuch now in *St. Peter's* there, which are exceedingly beautiful. They are varniſhed ſo, that, at a proper Diſtance, they appear like Pictures with Glaſſes before them.

IX.

IX. *Upon the Piece repreſenting the* Mithras.

THE ninth is very curious, and well deſerves the Attention of the Learned. It is in ſeveral reſpects very like a Gem deſcribed by *Lionardo Auguſtini*, in his *Gemme Antiche, Parte ſeconda, p.* 42. whom it is worth the Reader's while to conſult.

IT is certainly an allegorical Piece; and one Figure, no doubt, repreſents *Mithras*, an ancient God of the *Perſians*, who was not known at *Rome* till about the time of the piratick War in the Year of *Rome* 687. This we learn from *Plutarch*, in his Life of *Pompey*. *Van Dale*, who aſſerts that the Worſhip of *Mithras* was not known in *Rome*, till after the coming of *Jeſus Chriſt*, had not conſidered this Paſſage in *Plutarch*. *Herodotus* alledges, that among the *Perſians*, *Mithras* was *Venus Urania*, and that they had received his Worſhip from the *Aſſyrians* and *Arabians*, the former of whom called him *Mylitta*, and the latter *Alitta*. But the common Opinion, which makes that God the Sun, ſeems indiſputable, as to the *Greeks* and *Romans* at leaſt. That the *Romans* took *Mithras* for the Sun, and worſhipped him as ſuch, appears from the Inſcriptions that are upon Monuments repreſenting this Divinity, *Deo ſoli invicto Mithræ*, To the invincible God *Mithras* the Sun. This Epithet *invincible*, is frequently given to the Sun upon other Monuments, and it denotes that Luminary to be the firſt, and the Lord of all the reſt. *Cicero* ſpeaking, in his *Somnium Scipionis*, of the ſame Luminary, calls him, *Dux, Princeps, & Moderator Luminum reliquorum*, The Conductor and prime Ruler of all the reſt: Which *Macrobius, Satur. cap.* 20. thus explains: "The Sun is called the Ruler of the reſt, becauſe he regulates all "their Motions; ſo that when they are removed from him to a certain Diſtance, "he forces them to return the way they came, and approach towards him:" Where, by the by, the centripetal Force or Gravitation of the Planets to the Sun, is plainly enough hinted. We have no *Perſian* Image of *Mithras*; for the Learned do not think he is to be found among thoſe which *Chardin*, and after him *Corneille le Brun* copied at *Chilmincar*, which is reckon'd to have been the ancient *Perſepolis*. The ſeveral Monuments of this Divinity now extant, bear little or no Reſemblance to theſe. And it is not likely that the *Romans*, who derived from the *Perſians* his Worſhip and Myſtery, would have ſo conſiderably altered their manner of characteriſing him. The Monuments of this God, dug up at *Antium*, explained by Mr. *Della Torre* and ſome others, in the *Juſtinian* Gallery, mentioned by other Antiquarians, all reſemble one another, and this Piece now publiſhed, only with this Difference, that ſome bear more Figures than others. *Statius* in an Invocation he addreſſes to the Sun, and his learned Commentators, let us into the Meaning of the principal Figure on all theſe Monuments.

Adſis, o memor officii; Junoniaque arva
Dexter ames; ſeu te roſeum Titana vocari,
Gentis Achimeniæ ritu, ſeu præſtat Oſirin
Frugiferum; ſeu Perſei ſub rupibus Antri
Indignata ſequi torquentem cornua Mithram. Theb. Lib. I. v. 1717.

"O Sun be propitious to me, whether you delight to be invoked under the "Name of Roſy *Titan*, or of fructifying *Oſiris*, or under that of *Mithras*, when "in the Caves of *Perſia* he twiſts the Horns of the Bull, diſdaining to fol-"low him." The Commentators obſerve on this Place, "*Quod autem dicitur*, "torquentem Cornua, *ad illud pertinet quod ſimulacrum ejus fingitur reluctan-*"*tis Tauri cornua retentare, quo ſignificatur Lunam ab eo lumen accipere, cum*"*cœperit ab ejus radiis ſegregari.*" "The Phraſe *torquentem Cornua*, refers to "the Monuments on which he is repreſented, pulling with Force the Horns of "a ſtruggling Bull; by which is meant, that the Moon receives its Light from the "Rays of the Sun, when it is at diſtance from them." Thus they will have the Moon, upon account of her Creſcent, to have been repreſented by the Bull's Horns. Others will have the Bull to denote the Earth, and that the Action of the Sun plunging a Dagger, which is the common Action of the *Mithras* in ancient Monuments, is a Symbol of thoſe Beams that diffuſe Fruitfulneſs over all, and penetrate the deepeſt Caverns of the Earth. Others think all theſe Allegories of Mr. *Hyde* and Mr. *Della Torre*, and the Commentators on *Statius*, too forced. They under-

ſtand the Action of the *Mithras*, who is killing, plunging a Dagger, or violently pulling the Bull by his Horns, to ſignify, That the Sun, after having run over the Southern Signs without ſtrength during the Winter Seaſon, recovers new Vigour when he approaches near our Tropick at the beginning of the Spring: He firſt paſſes thro' the Ram, and entring into the Sign of the Bull, begins to put forth his Strength, which is marked by plunging his Dagger into the Bull's Throat. For then indeed it is that Nature aſſumes new Life. And, according to *Macrobius*, the true Spring is what *Virgil* deſcribes, when the Sun enters into the Sign of the Bull:

Candidus auratis aperit cum cornibus annum
Taurus, &c.

This is the very ingenious and learned *Abbé Baniere*'s Opinion, in his *Mythology and Fables explained by Hiſtory*, where the Reader may ſee a Deſcription of ſeveral ancient Monuments, very like ours in many reſpects, and the various Opinions of the Learned about them. In many of theſe Monuments there is one young Man with a Torch in his Hand; in ſome of which the Torch is turned downwards; in others it is turn'd upwards, and flaming. In one in the *Juſtinian* Gallery, there are two young Men burning Torches, to denote, ſay the Interpreters, the Morning and the Evening. In almoſt all of them there is a Serpent in ſome Attitude or other, to denote the Obliquity of the Ecliptick. Upon moſt of them there is likewiſe a Bird, the Raven probably, which was conſecrated to *Mithras*, whoſe Prieſts were called *Coraces*, *i. e.* Ravens, and *Hiero-Coraces*, or ſacred Ravens. In ſome of theſe Monuments, there is at the Top the Sun in his Chariot, whoſe Horſes appear panting, to mark the Sun at Noon, and in all his Strength. And ſometimes the Moon in her Chariot, whoſe Horſes ſeem quite tired and exhauſted, to ſignify that ſhe is eclipſed by the Sun, and obliged to hide her Head. At the top of the Painting now publiſhed, there is a Figure driven by Horſes, as *Cybele* or *Ceres* is repreſented, crowned in that manner, and holding a Globe on her Hand. 'Tis true, ſhe is commonly exhibited in a triumphant Car, drawn by Lions. So *Ovid*,

——Cur huic genus acre Leones
Præbent inſolitas ad Juga curva Jubas?
Deſieram. Cœpit: Feritas mollita per illam
Creditur, in curru teſtificata ſuo eſt.
At cur turrita caput eſt ornata corona?
An Phrygiis turres urbibus illa dedit?
Annuit, &c. Faſt. IV. v. 215.

But we find, in the fifth Book of his Faſts, many Divinities drawn by Horſes. He gives us elſewhere a charming Deſcription of *Fortune*, driven by blind Horſes.

Fortuna arbitriis tempus diſpenſat iniquis:
Illa rapit Juvenes: ſuſtinet, illa ſenes.
Tuaque nunc furibunda ruit: totumque per orbem
Fulminat, & cæcis cæca triumphat equis.
Ad Liv. Aug. v. 371.

I do not like to venture upon Conjectures; but may not this myſtical Piece repreſent *Mithras*, or Sun, the Earth, the Sea, or Water, and the Air? Or may it not repreſent the Sun, Day, Morning and Night? or the Sun, Earth, Morning and Night? The learned *Hyde*, in his *Religio Perſarum*, *p.* 115. ſays, the Repreſentations of the *Mithras* were deſigned to repreſent allegorically, the Syſtem of the World, ſuch as *Zoroaſter* imagined it to be; and that the *Greeks* and *Romans* had taken them from the *Perſians*, whence they had this God and his Worſhip. But perhaps I may have already tired the Reader upon a Subject on which there is no end to Conjectures. This Piece is taken from a coloured Drawing upon Vellum by *Bartoli* in the *Maſſimi* Collection already mentioned, and which ſcarcely has any of our Writers of Travels thro' *Italy* failed to commend, now belonging to Dr. *Mead*.

X.

X. *Upon the Marriage of* Jupiter.

THIS, with the four following, are likewiſe taken from the Drawings of *Bartoli* in the ſame curious Collection. They made the Ornament of a Ceiling in an Apartment, of what is called *Titus*'s *Baths* at *Rome*. *Jupiter* was wont to receive his Daughter very kindly, according to *Virgil*.

Olli ſubridet hominum ſator atque Deorum,
Vultu, quo cœlum, tempeſtateſque ſerenat;
Oſcula libavit natæ:——— Æn. L. I. v. 259.

But this Ceiling is thought to have been deſigned to repreſent the Marriage of *Jupiter* and *Juno* his Siſter. In the Time of the *Titan* Princes, (we are told) it was a Cuſtom for Men to marry their own Siſters, and *Jupiter*, by wedding *Juno*, only followed the Example of his Father and Grandfather. 'Tis well known that the Philoſophers, who allegorized all theſe Hiſtories, underſtood by *Juno* the Air. And indeed nothing is truer than what one of the Perſons in *Cicero*'s Dialogues, about the Nature of the Gods ſays, "That if theſe Stories be not taken "in a phyſical, or allegorical Senſe, they are very abſurd." And ſince ancient Philoſophers tell us ſo, it is very ungenerous to brand them, as we generally do, with a very abſurd Creed. But it is more to our preſent Purpoſe to obſerve, that this Piece, with its Companions placed after it, that made this Ceiling, very probably repreſents the Nuptials of *Jupiter* and *Juno*. For *Diodorus Siculus* gives us this Account, *Lib.* V. of the Solemnity: At length, for the Courtſhip was long, and *Jupiter* deeply enamour'd, he married the Princeſs *Juno* in the Territory of the *Gnoſſians*, near the River *Therene*, where was ſtill to be ſeen, in his Time, a Temple kept by the Prieſts of the Country, in which they ſolemnized annually the Memory of this Marriage, by a faithful Repreſentation of what paſſed, according to the Traditions that remained concerning them. "A very Authentick Teſtimo-"ny, ſays an ingenious Author, if nothing be a better Proof of the Truth of a "Fact, than theſe Sorts of Memorials and Feſtivals." So far *Diodorus*. And *Servius* upon the *Æneid*, relates a Fable relative to this Solemnity, which puts it beyond doubt our Piece relates to it. To make the Nuptials more ſolemn, ſays he, *Jupiter* ordered *Mercury* to invite to them all the Gods, (*and here are moſt of them*) the whole human Race, and all Animals, (*and here are ſeveral Nymphs mounted on Animals coming to attend the Feaſt, and perhaps bringing Gifts:*) One Nymph only, it ſeems, diſdained to come, and ſcoffed at the Marriage; but ſhe paid dear for her Folickſomneſs. *Chelone*, for that was her Name, was thrown for her Spight into the River, on the Bank of which her Houſe ſtood, and being transformed into an Animal of the ſame Name, was henceforth oblig'd to carry her Houſe upon her Back; and, which is harder ſtill, was condemned to eternal Silence. This Animal is the Tortoiſe, which the *Greeks* call *Chelone*, and it is not difficult to ſee that the Reſemblance of Names had given riſe to the Fiction. The Tortoiſe from that Time became the Emblem of Silence, as we ſee it often is on Medals of the Gods and Emperors.

WHO can queſtion but *Claudian* muſt have had ſome ſuch Painting as this in his view, when he invites all the Naiads to come, or repreſents them coming to do honour to the Nuptials he is there ſinging?

——Chorus quatitur mare ſerta per omnem
Neptuni diſperſa domum, Cadmeïa ludit
Leucothoë, frænatque roſis Delphina Palæmon,
Canitiem Glaucus ligat immortalibus herbis,
Nec non & variis vectæ Nereïdes ibant,
Audito rumore feris. Hanc piſce volutam
Sublevat Oceani monſtrum Tarteſſia Tigris.
Hanc timor Ægei rupturus fronte carinas,
Trux aries. Hæc cærula ſuſpenſa Leæna
Innatat. Hæc viridem trahitur complexa juvencum,
Certatimque novis ornant connubia donis, &c.
Claud. de Nup. Hon. & Mar.

I cannot omit telling here, that I have ſeen a Drawing after an ancient Picture, a Print of which, if I could have had it copied, ſhould have been in this Collection, of *Venus* bathing herſelf in the Sea, attended with ſporting *Cupids*, agreeably to theſe Lines in the ſame Place of this Poet:

——————hoc navigat oſtro
Fulta Venus. Niveæ delibant æquora plantæ
Proſequitur volucrum late comitatus amorum.

XI.

XI. *A young Woman on a Bull, or young Heifer.*

THIS Figure may at firſt be imagined to repreſent *Europa* on the Bull. Whatever it may repreſent, there is a graceful Fear in the Countenance, of which we may ſay with *Ovid*,

Ipſe timor decuit.

But it makes a part of a Cieling repreſenting the Nuptials of *Jupiter* and *Juno*. And our Poet juſt quoted, mounts one of the *Nereids* thus,

Hæc viridem trahitur complexa juvencum.

As he does another upon a Lioneſs,

Hæc cærulea ſuſpenſa læena
Innatat.

Moſt ancient Monuments as well as Medals, as may be ſeen in *Beger*'s Treaſure of *Brandeburg*, agree indeed in repreſenting the *Nereids* as young Women riding upon Dolphins, or upon Sea-Horſes, holding commonly in one Hand *Neptune*'s Trident, and in the other a Dolphin, and ſometimes a Victory and a Crown. But ſometimes we find them half Women half Fiſhes, agreeable to this Verſe of *Horace:*

Deſinit in piſcem mulier formoſa ſuperne. Hor. Art. Poet.

XII.

XII. *One on a Sea-Horſe.*

THE Sea-Horſe on which this Nymph is mounted, is often ſeen in Bas-reliefs and Gems. We find on Medals, and other Monuments of Antiquity now extant, *Neptune* under the Figure of a Man in Years, drawn in a Shell by two Sea-Horſes, holding in one Hand his Trident, and in the other a Dolphin; ſometimes they are common Horſes, ſometimes Sea-Horſes, that have the upper Parts of that Animal, while the lower Parts terminate in a Fiſh's tail, as almoſt all Sea-Monſters do. In an *Intaglia*, publiſhed by *Beger*, he is repreſented drawn with winged Horſes; and *Beger* juſtly reckons this is the *Atlantic Neptune*, mentioned by *Plato*. In all theſe Attitudes this God is urging on his Horſes, and giving them looſe Reins; which *Virgil* has ſo happily expreſſed in this Verſe:

Flectit equos, curruque volans dat lora ſecundo. Æn. Lib. V. v. 160.

A Bas-relief in the *Admiranda Romæ*, of very great Beauty, repreſents to us *Neptune* carrying off a young Virgin upon a Sea-Horſe. *Cupid*, to whom this God had on that occaſion yielded his Trident, makes uſe of it to animate the Horſes. Two young Virgins appear upon the Shore, ſupplicating *Neptune* to give them back their Companion. Mythologiſts, who ſpeak not a little of this God's Amours, and of his various Metamorphoſes, ſay nothing, as far as I know, of this Rape; I only mention the Monument becauſe the Virgin was carried off on a Sea-Horſe. There is a Gem much like this Figure, deſcribed by *Lionard. Auguſtini*, in his *Gemme Antiche*, *Part.* 2. *p.* 25. which the Curious may conſult. We find Sea-Horſes thus pictured by *Statius:*

Illic Ægæo Neptunus gurgite feſſos
In portum deducit equos: prior haurit arenas
Ungula; poſtremi ſolvuntur in æquora piſces.
Theb. Lib. II. v. 45.

And again,

——Placidis ipſe arduus undis,
Eminet, & triplici Velo jubet ire jugales,
Illi ſpumiferos glomerant a pectore fluctus:
Pone natant, delentque pedum veſtigia cauda. Achill. Lib. I v. 56.

XIII.

XIII. *One upon a Ram.* THE thirteenth is mounted upon a Ram. So *Claudian*, in the Paſſage quoted above:

Hanc timor Ægæi rupturus fronte carinas
Trux Aries.

In Antiques *Venus* is ſometimes mounted upon Sea-Horſes, and ſeems to skim over the Waves of the Sea: But ſhe is oftner mounted on a Goat, ſometimes upon a Female Sea-Goat, but more frequently on a He-Goat. *Pauſanias* tells us, a Statue by the famous *Scopas* repreſented her on that Animal.

XIV.

XIV. *One on a Sea-Monſter.* THE laſt in this Piece is mounted on a Dolphin, or ſome Sea-Monſter, perhaps the *Tarteſſia Tigris* in *Claudian.*

——— Hanc piſce volutam
Sublevat Oceani monſtrum Tarteſſia Tigris. Claud. Ibidem.

Why there is ſuch a manifeſt Reſemblance, or Likeneſs in theſe Nymphs, we learn from *Ovid:*

—— Facies non omnibus una,
Nec diverſa tamen: qualem decet eſſe ſororum.
Ovid. Met. Lib. 2. v. 10.

XV.

XV. Pan *piping to a Girl.* THIS Piece repreſents *Pan* piping, as *Ovid* deſcribes him:

Pan ibi dum teneris jactat ſua carmina Nymphis,
Et leve cerata modulatur arundine carmen.
Ovid. Met. Lib. II. v. 153.

It is a fine Figure of this God; and there is a wonderful Simplicity in the Character of the Nymph.

XVI.

XVI. Pan *imbracing his Nymph.* IN this Piece he gains the End, and Reward of his piping. 'Tis plainly the ſame God, and the ſame Girl. Very probably *Pan*, *Faunus*, and *Sylvanus* were but one and the ſame Divinity, worſhipped under three different Names. I need not ſtay to tell how the Fable of *Pan* came at length to be greatly allegorized, and that this God was looked upon as the Symbol of Nature, and imaged with Horns on his Head, a Star on his Breaſt, and his Feet overgrown with Hair; his very Name in *Greek* ſignifies *All.* We muſt go into *Egypt* to ſearch into his Original. It was he, according to the Poets, who invented the Flute with the ſeven Pipes: and upon this Occaſion they tell us a long Fable about his being in love with the Nymph *Syrinx*, who was transformed into a Reed:

Pan primus calamos cerâ conjungere plures
Inſtituit: ———

Eſt mihi diſparibus ſeptem compacta cicutis
Fiſtula. Virg. Ecl. II. v. 33.

See the Story of him, and the *Syrinx*, in *Ovid. Met. Lib.* I. *v.* 689.

Theſe two were likewiſe found in *Titus*'s Baths, and deſign'd by *Bartoli* in the *Collection of Drawings after ancient Paintings*, ſo often already mentioned, now Dr. *Mead*'s.

XVII.

XVII. Coriolanus *and his Mother.*

THIS Piece is thought to repreſent *Coriolanus*, and his Mother, diſſuading him from carrying his Revenge ſo far as to attack *Rome*. A Piece of Hiſtory too well known to be repeated here. There is a Print repreſenting this Subject, in which there are two Figures of young Women ſtanding behind the Mother, publiſhed and commented upon by *Bellori*, in his *Pitture Antiche delle Grotte di Roma*, which the Reader may conſult. Abbé *Boſc* mentions a Drawing after an ancient Painting, repreſenting this Action by *Annibal Carache*, belonging to *Crozat* the Younger at *Paris*. Mr. *Richardſon* has a Drawing of the ſame Subject likewiſe by *Ann. Carache*.

XVIII.

XVIII. Apollo *giving a Crown.*

IN this Piece taken from a Drawing by *Bartoli* after the Original in the Baths of *Titus*, there is a very beautiful *Apollo* in a very proper Action for the God of Poetry and Arts, *viz.* giving a Crown to one Poet who ſeems to behold the God with great Reverence; another appears diſappointed, and a young Prieſt of *Apollo* ſeems to pity and bemoan him; they have all *Phrygian* Bonnets; and the Painter, to illuſtrate the Story, has placed above the Figures in Action, a Picture crowned with Laurel ſacred to *Apollo*. There was hardly any God in the Pagan World more revered, or who had more Temples than *Apollo*. And Time has preſerved to us a great many Monuments of this God, moſt of which are to be ſeen in *Montfaucon*'s Antiquities. But none of them is like this; on which account it is a great Curioſity. I ſhall only add, that this God is always diſtinguiſhed in ancient Statues or Baſs-reliefs, by his Youth, the Rays that ſhine about his Head, and his Lyre, or *Cythara* that accompanies him. In this Piece he has a *Phrygian* Bonnet. *Apollo*, as well as *Bacchus*, is generally repreſented without a Beard. But it is in vain to expect Uniformity in this, either among Poets or Painters; if we do, it will lead us into Miſtakes. This Imagination has often perplexed and diſtracted Mythologiſts and Commentators, as Mr. *Addiſon* has well obſerved on ſeveral Occaſions, in his Travels. *Bacchus* ſometimes appears in ancient Monuments with a Beard. And *Lucian, de Dea Syria*, informs us, there was alſo a bearded *Apollo*. However, we have no Monuments extant that repreſent him in that manner. *Virgil*, who often alludes to Pictures, and other *Greek* Monuments, really extant at *Rome* in his Time, repreſents thoſe who had poliſhed Life with uſeful Arts, as having their Heads wreathed with Fillets in Elyſium.

Quique ſacerdotes caſti, dùm vita manebat,
Quique pii vates, & Phœbo digna locuti,
Inventas aut qui vitam excoluêre per artes,
Quique ſui memores alios fecêre merendo:
Omnibus his niveâ cinguntur tempora vittâ.
Quos circumfuſos ſic eſt affata Sibylla:
Muſæum ante omnes: ——— Virg. Æn. Lib. VI. v. 660.

And afterwards in the ſame very-well imagined Account of another World for a Pagan Poet, in his beautiful Proceſſion of *Roman* Kings and Grandees, *Numa* is crowned with Olive:

Qui procul ille autem ramis inſignis olivæ,
Sacra ferens? noſco crines, incanaque menta
Regis Romani: primus qui legibus urbem
Fundabit. —— Ibidem 808.

The famous Marble in the Palace of *Colonna* at *Rome*, called the *Apotheoſis of Homer*, the Work of *Archelaus* of *Priene*, is well known to the Curious; we ſee there a Temple hung with its Veil, where *Homer* is placed on a Seat with a Footſtool to it, juſt as he has deſcribed the Seats of his Gods, ſupported by Figures on each Side, repreſenting the *Iliad* and the *Odyſſey*; the one by a Sword, and the other with the Ornament of a Ship, which denotes the Voyages of *Ulyſſes*; on each ſide of his Footſtool are Mice, in alluſion to the *Batrachomuomachia*.

Behind

Behind is Time waiting upon him, and a *Figure with Turrets on its Head*, which ſignifies the World crowning him with Laurels. Before him is an Altar, at which all the Arts are ſacrificing to him as to their Deity. On one ſide of the Altar ſtands a Perſon repreſenting *Mythology*; on the other, a Woman repreſenting *Hiſtory*: After her is *Poetry*, bringing the ſacred Fire, and in a long Train, *Tragedy*, *Comedy*, *Nature*, *Virtue*, *Memory*, *Eloquence*, and *Wiſdom*, in all their proper Attitudes.

THIS Piece hath been often deſcribed, but it cannot be too often mentioned to ſhew our Monument-makers what Meaning the Ancient Sepulchral Monuments had, and the Honours they paid to great Men by Statues or Baſs-reliefs; and to put them in mind, that the allegorical Language is fixed by ancient Poets and Painters, and cannot be departed from, without injuring the things ſignified by their Symbols, or at leaſt without leaving the beſt acquainted with the Symbols of the Ancients in abſolute uncertainty. If every Poet or Artiſt has a Right to invent new Emblems, there muſt be a Dictionary for every Poet or Artiſt: If any Additions be made to this ancient Language, they ought to be according to *Horace's* Rule for new Words, when theſe are neceſſary in Poetical Language:

——— dabiturque licentia ſumpta pudenter
Et nova, fictaque nuper habebunt verba fidem, ſi
Græco fonte cadant, parce detorta: —— Hor. Art. Poet. v. 51.

XIX.

XIX. *A Faun preſenting an Offering to* Pomona.

MAY not this Piece repreſent a young Faun, or Satyr, bringing an Offering, or Preſent to *Pomona*, who was, according to the Poets, exceeding beautiful, and courted by all the rural Gods? Her Skill in cultivating Gardens, eſpecially Fruit-trees, as well as her Charms, had inſpired them with Love to her. *Vertumnus* eſpecially tried all Arts to pleaſe her; and to have an Opportunity of ſeeing her often, he changed himſelf into all manner of Forms. *Ovid* tells the Story, but *Propertius* brings in this God, *Vertumnus*, relating his Metamorphoſes, at leaſt with as much Elegance and more Brevity. But how inimitably graceful are theſe Lines, in which *Tibullus*, to illuſtrate the Grace of *Sulpitia*, borrows a Similitude from this God?

Illam, quicquid agit, quoquò veſtigia movet,
Componit furtim, ſubſequiturque decor.
Seu ſolvit crines, fuſis decet eſſe capillis:
Seu compſit, comptis eſt veneranda comis.
Urit, ſeu Tyriâ voluit procedere pallâ:
Urit, ſeu niveâ candida veſte venit:
Talis in æterno felix Vertumnus Olympo,
Mille habet ornatus, mille decentes habet. Tib. El. 4. Eleg. 2.

I can't chuſe but remark here, how properly *Quintilian*, when he would deſcribe the Grace young People ought to acquire by their Leſſons from Maſters of the Exerciſes, applies this Phraſe of *Tibullus* in this moſt elegant Deſcription of outward Grace in Manner and Dreſs; "*Componit furtim, ſubſequiturque decor.*" But who can conſider this Similitude without ſeeing *Vertumnus*, and the whole Story of his Metamorphoſis, was meant to intimate all the various Changes that happen in the Seaſons of the Year, which are ſo beautiful in their turns? Time has preſerved to us ſome Repreſentations of *Pomona*, which we meet with in *Patin*, *Beger*, *Montfaucon*, and other Antiquaries. In theſe this Goddeſs appears under the Figure of a young Perſon, ſometimes ſitting on a great Basket full of Fruits, and ſometimes with Bunches of Apples on her Head; ſometimes with a Bill in one Hand, and a Bough in the other; ſuch, in ſhort, as ſhe is deſcribed by *Ovid*, who ſays, that this Goddeſs, one of the moſt active Hamadryads, cultivated with great Care the Gardens and Fruit-Trees, eſpecially the Apple-Trees, whence ſhe got the Name of *Pomona*.

WHATEVER this repreſents, whether an Offering by a Faun to *Pomona*, or *Vertumnus* in one of his Changes to get Acceſs to her, it is a very pictoreſque, beautiful Piece. She touches the young Animal offered, with a very pleaſant Air, and it is offered with the Look of a Lover. It is taken from a Drawing of *Bartoli*,

toli, in the Collection already mention'd, as are likewiſe the five following; and the Originals were found in *Titus*'s Baths. They alſo are, all of them, done in ſmall Compartiments of the ſame Size, and in the ſame Manner with thoſe that have been already deſcribed.

XX.

XX. *A Hero ſupplicating* Minerva.

THIS repreſents ſome Hero, ſupplicating or conſulting *Minerva*. He is ſitting, and ſeems in vaſt Diſtreſs; and *Minerva* liſtens to him with great and concerned Attention. I leave farther Conjectures about it to the Learned, having perhaps adventured too far already in gueſſing. *Minerva* is a fine Figure, and in a very good Attitude.

XXI.

XXI. *A Spectre.*

THIS is certainly deſigned to repreſent a Spectre, or Apparition, and is a very pictureſque Piece. I need not tell my Readers that the Ancients believed as much in Apparitions as the Moderns: this Faith ſeems rather to be abated. Mythological Writers tell us enough of Necromancy and Evocations. There are few Philoſophers, whoſe Imaginations, in conſequence of early Impreſſions, do not often get the better of their Philoſophy, to their great diſquiet. But I can't help thinking, that nothing can be of greater Uſe to any conſiderative Perſon, in order to enable him to fortify his Mind againſt the Prepoſſeſſions he may have early imbibed from Nurſes and Chambermaids, than to conſider that almoſt all the Stories that have been told of Apparitions, are the ſame thing over and over again, with very little Variation. How little Difference, for Inſtance, is there between the Stories we are now told from *Wales*, or the Northern Parts of *Scotland*, and theſe in a Letter I am now to copy? "The Leiſure we enjoy, affords me "opportunity to learn, and you to inſtruct me; therefore I am deſirous to know "whether you think there is any thing in Apparitions, whether they have a "proper Shape, are tutelar Spirits, or empty vain Images, that derive their Being "from our Fears. What I have heard of an Accident that befel *Curtius Rufus*, "is to me a great Inducement to believe the reality of them. In the loweſt State "of his Fortune and Reputation, he attended a Governour of *Afric*; in the Decline of the Day, as he walked in a Portico, the Figure of a Woman larger "and fairer than any thing Human, preſented her ſelf to him: She told him "trembling, as he was, that ſhe was *Africa*, and came to foretel ſome future Events to him: That he ſhould go to *Rome*, be advanced, ſhould return Governour of this Province, and ſhould die in it. All this exactly happened. And "again, it is reported, that the ſame Figure met him as he landed at *Carthage*, "and left his Ship, on the Shore. Certain it is that he fell ſick, and judging of "what was to come by what had paſt, of the Misfortune that threatned him, by "the Proſperity he experienced, he deſpaired of his Health, notwithſtanding the "good Opinion his Friends had of him. I will tell you another Story as I heard "it, not leſs ſurpriſing and more terrible. There was a Houſe at *Athens*, large "and capacious, but forſaken, and of a very ill Name; in the Depth of the Night "a Noiſe was heard in it, and if you liſtned cloſer, the rattling of Chains, firſt at "a diſtance, then very near you; preſently appeared a Spectre in the Shape of an "old Man worn out with Age, meagre and dejected, with a long Beard and briſtled "Hair; he wore Fetters on his Legs, and Chains on his Hands, and ſhook them. "On this, the Inhabitants of the Houſe paſs'd ſeveral uneaſy and melancholy Nights; "want of Sleep brought a Diſtemper upon them, and this redoubling their Terror was follow'd by Death. For in the Day-time, tho' the Phantaſm was abſent, the Memory of the Appearance was ſtill before their Eyes, and their paſt "Fear produced a longer. Upon this the Houſe was quitted, and left intire to "the Phantaſm: Yet an Advertiſement was put upon it for the Selling or Letting "it, if any Stranger was inclined to the Bargain. *Athenodorus* the Philoſopher, "came to *Athens*, he read the Inſcription, hearing the Price, and ſuſpecting the "lowneſs of the Terms, he inquires, and is informed of every Circumſtance, and "yet takes it, indeed the more readily on that account. About Evening he orders "a Bed in the fore-part of the Houſe, calls for his Writing-Tables, his Pencil and "a Light: He diſmiſſes all his Family to the inner Part of it; then he applies himſelf cloſely to Writing, that his Mind ſhould not be vacant and form it ſelf imaginary Fears and Appearances. At firſt a profound Silence reign'd throughout "the Houſe as at other Times; then the ſhaking of the Irons, and the clink of "Chains began; he did not raiſe his Eyes, or lay down his Pencil, but confirm'd

" his Reſolution, and was content only to liſten. Then the Noiſe increaſed and ap-
" proached nearer, and ſometimes was heard as at the Entrance of the Door, and
" ſometimes within it. He looks back, ſees it, and owns the Shape, as it was deſcribed
" to him : It ſtood ſtill and beckon'd with the Finger, as if it called him ; he made
" a Sign with his Hand that it ſhould ſtay a little ; and again ſet himſelf to wri-
" ting : The Spectre renew'd the noiſe of his Chains, and rattled them about the
" Ears of the Philoſopher ; he look'd back ; and it beckon'd again as before : ſo
" without more delay, he takes up the Light and follows it. It ſtalk'd along with
" a ſlow Pace, as if it was overloaded with the Chains, turn'd into a Court be-
" longing to the Houſe, and vaniſhed. When he was left alone, he laid ſome Weeds
" and Leaves, which he pull'd off for the purpoſe, for a Mark upon the Place. The
" next Day he went to the Magiſtrates, and adviſed them to give an Order for dig-
" ging up the Spot. Several Bones were found in it, bound up and intangled in the
" Chains, which the Body, putrified by length of Time, and lying in the Ground, had
" left behind it bare, for the Fleſh had been eaten off by the Irons. They were
" gathered up, and buried publickly. The Houſe was afterwards free from the Ap-
" parition, after this laſt Duty was paid to it by ſolemn Interment. This I believe
" upon the Credit of others. But I can affirm what follows, my ſelf : I have a
" Freed-Man called *Marcus*, who is not without ſome Learning ; his younger Bro-
" ther lay with him in the ſame Bed ; he imagined that he ſaw ſomebody ſit-
" ſitting upon the Bed, and putting a pair of Sciſſars to his Head, and cutting off
" ſome Hair from his Forehead. When it was Day, the top of his Hair appear'd
" to be cut, and the Hairs were found lying along by him. Soon after a like
" Accident confirm'd the former. One of the young Slaves was aſleep with more
" of his Companions in the Servant's Room ; two Men dreſs'd in white (as he
" relates it) came through the Windows, pull'd his Head as he lay along, and re-
" treated the ſame way they came. The Day-light diſcovered his Locks to be cut
" like the other, and the Hair ſcattered about the Chamber. Nothing remark-
" able followed upon it, unleſs perhaps one thing, that I was not accuſed before
" *Domitian*, tho' I ſhould have met with that Fate, had he lived longer, for
" all this happen'd during his Empire : For an Information was found in his
" Eſcritoire, laid againſt me by *Carus* ; by which it may be conjectured (ſince it is
" the Cuſtom of Men accuſed to neglect their Hair, and let it grow) that the cut-
" ting off my Servant's Hair, was a Sign the impending Danger was removed.
" Therefore I beg the Favour of you, to ſet your Learning on work about this mat-
" ter ; the Subject is worthy of a long and a deep Reflection ; nor am I undeſer-
" ving of a Share in your Senſe of it. You may balance the Queſtion on either
" hand, as your Cuſtom is ; yet let the Scale rather lean to one Side, and to draw
" me from my Doubts and Inquietudes ; for the Reaſon of my conſulting you was
" to diſpel them."

FROM whence comes this Letter ? I fancy, few who are unacquainted with ancient Times, will imagine it is a Letter of *Pliny*'s to *Sura*. For what can have a more modern Air, to one only converſant in modern Tales of Ghoſts, and the Diſputes about their Exiſtence than this Epiſtle has ? But I am apt to think none who reads this Letter, can avoid making this Reflexion, that the whole Syſtem of Apparitions is a very old, idle unvaried Tale. And if this Digreſſion ſhould contribute any thing to deliver any one from a very troubleſome Diſeaſe of the Imagination, it will be more uſeful than twenty other things that might eaſily have been quoted from Mythologiſts upon the Subject of Spectres, Apparitions and Fortunetellers. If any one ſhould ſay, the Antiquity and Univerſality of the Notion is rather a Confirmation of it ; may I not anſwer with an Ancient on a like occaſion, " *Quaſi vero quidquam ſit tam valde, quam nihil ſapere, vulgare ;*
" *aut quaſi tibi ipſi in judicando placeat multitudo.*"

XXII.

XXII. Orpheus *and the Deer liſtning.*

WE come now to a Fable that has a much better Meaning ; there is none in Antiquity perhaps excels it, that, *viz.* of *Orpheus*, ſo often celebrated by the Poets, civilizing the ſavage Beaſts by his Muſick. We learn from ancient Hiſtorians as well as Poets, that in the firſt Cities or States the Laws were ſimple and in Verſe, and early got by Children to repeat. It was their firſt Leſſon. *Orpheus* was, according to the Mythologiſts, the Son of *Apollo* and *Calliope*, and the Inventor of Muſick. And to what purpoſe did he employ his Skill in Verſe and Harmony ? but to break Savages into Men, to poliſh their Manners, and give them

good Laws. So *Horace* tells us in a Passage well worth being often repeated, to inculcate upon Poets the best and most genuine End of their powerful Numbers.

Sylvestres homines sacer interpresque deorum
Cædibus, & victu fœdo deterruit Orpheus;
Dictus ob hoc lenire tigres, rabidosque leones:

——————— Fuit hæc sapientia quondam,
Publica privatis secernere, sacra profanis;
Concubitu prohibere vago, dare jura maritis,
Oppida moliri, leges incidere ligno,
Sic honor & nomen divinis vatibus atque
Carminibus fuit. Hor. Art. Poet. v. 391.

We find the Fables of *Orpheus* and *Amphion* had been beautifully painted: *Philostratus* describes a charming Picture of *Amphion*, and another of *Orpheus*; and *Calistratus* gives us an account of the Story of *Orpheus*, represented in Sculpture with wonderful Taste and Force. We learn from *Martial* there were such Pictures at *Rome* in his Time.

Illic Orphea protinus videbis
Udi vertice lubricum theatri;
Mirantesque feras, avemque regis
Raptum quæ Phryga pertulit Tonanti. Mart. Lib. X. Ep. 19.

To such Pieces does *Horace* perhaps allude, when he says,

Unde vocalem temere insecutæ
Orphea sylvæ,
Arte materna rapidos morantem
Fluminum lapsus, celeresque ventos:
Blandum & auritas fidibus canoris
Ducere quercus? Car. Lib. I. Od. 12.

And elsewhere,

Mercuri (nam te docilis magistro
Movit Amphion lapides canendo)
Tuque testudo resonare septem
Callida nervis. Car. Lib. III. Od. 11.

'Tis well worth while to compare the Descriptions of the Pictures and Sculptures just mentioned, with these Passages of *Horace*, and others in *Propertius*, and other Poets; and likewise to consult my Lord *Bacon*'s *Sapientia veterum*, with relation to this Fable. I cannot chuse but take Notice of what that vast Genius remarks concerning this, and other such like Allegories, which is to this purpose: "These Inventions are either Great or Happy: Great, if they were imagined and "contrived purposely: Happy, if without any Intention on the side of the Inven-"tor, they have afforded such apt matter of worthy and useful Instruction."

XXIII.

XXIII. *One of the Hours or Seasons.*

THE next delightful Figure with a Garland in one Hand, and with a flowing easy Dress, in which we may again see a good deal of the predominant Character in many of *Guido*'s Figures in his celebrated *Aurora*, in particular, which is so charming, so poetical a Picture: This Figure, probably, represents one of the Hours which attend the Morning in the Poets; for they are represented coming in an easy, thin, airy Dress, to gather Flowers in the Meads to make Garlands. We know *Hora* signifies to the Poets any part of the Year: So it signifies in *Horace*, when he say, ——*Variisque mundum temperat horis.* Thus the old Scholiast interprets *Horis*. The Hours are Deities in the Poets. *Homer* represents them as the Guards of Heaven's Gates;

Heaven's Gates spontaneous open to the Pow'rs,
Heaven's golden Gates kept by the winged Hours.
Iliad V. *Pope's Translat.* v 928.

Heaven's

Heaven's Gates ſpontaneous open'd; Here Mr. *Pope* obſerves, that this marvellous Circumſtance of the Gates of Heaven opening themſelves of their own accord to the Divinities that paſſed thro' them, is copied by *Milton*, Book V.

——At the Gate
Of Heaven arriv'd, the Gate ſelf-opening wide
On Golden Hinges turning, as by Work
Divine the ſov'reign Architect had fram'd.

And the Fiction that the Hours are the Guards of theſe Gates, gave him the hint of that beautiful Paſſage in the beginning of the Sixth :

——The Morn
Wak'd by the circling Hours, with roſy Hand
Unbarr'd the Gates of Light, *&c.*

By the Hours in theſe Poets are meant the Seaſons. In *Ovid*, *Janus* thus ſpeaks :

Præſideo foribus cœli cum mitibus Horis :
It, redit, officio Jupiter ipſe meo.
Inde vocor Janus,—— Faſt. Lib. I. v. 125.

The ſame Poet makes them the Miniſters of *Phœbus*, or the Sun :

Jungere equos Titan velocibus imperat Horis.
Juſſa Deæ celeres peragunt :—— Met. Lib. II. v. 118.

And in the beginning of the ſame Book, he repreſents *Phœbus*'s Chariot, and all its Attendants in their proper Dreſſes, and ſo ſhews us how they were painted.

—Purpurea velatus veſte ſedebat
In ſolio Phœbus claris lucente ſmaragdis :
A dextra, lævaque Dies, & Menſis, & Annus,
Sæculaque, & poſitæ ſpatiis æqualibus Horæ :
Verque novum ſtabat cinctum florente corona :
Stabat nuda Æſtas, & ſpicea ſerta gerebat ;
Stabat & Autumnus calcatis ſordidus uvis ;
Et glacialis Hyems canos hirſuta capillos.
Ovid. Met. Lib. II. v. 25.

Sometimes the Hours, or Seaſons, and *Aurora*, have Wings, as we ſee in ſome Figures publiſhed in *Bellori*'s *Pitture Antiche delle Grotte di Roma*. *Ovid* repreſents the Hours gathering Flowers, and the Graces receiving them out of their Hands, and forming them into Crowns :

Roſcida cùm primùm foliis excuſſa pruina eſt,
Et variæ radiis intepuêre comæ ;
Conveniunt pictis incinctæ veſtibus horæ,
Inque leves calathos munera noſtra legunt.
Protinus arripiunt Charites ; nectúntque coronas ;
Sertáque cœleſtes implicitura comas. Faſt. Lib. V. v. 215.

How delightful a Picture would this make? It is worth while to compare with theſe beautiful Paſſages, a moſt pictoreſque Proceſſion of the Seaſons in *Lucrece:*

It Ver, & Venus, & Veneris prænuntius ante,
Pinnatus graditur Zephyrus veſtigia propter :
Flora quibus mater præſpergens ante viaï,
Cuncta coloribus egregiis & odoribus opplet, &c. De Rer. Nat. Lib. V.

What charming Ideas may Painters receive from the Poets; and what noble ones hath Poetry taken from Painting in its turn? In ancient Times, when theſe Arts were at their greateſt height, they were even borrowing one from another.

Verſe

Verſe and Sculpture bore an equal Part;
And Art reflected Images on Art. *Pope.*

Any one who knows that almoſt all the fine Pictures and Sculptures in *Greece*, had been brought to *Rome* before *Virgil* or *Ovid*'s Time, when he compares many Deſcriptions in theſe Poets with the Deſcriptions of ancient Works in *Pliny* and other Writers, will no longer doubt that theſe Poets had taken many Hints from real Pictures and Bas-reliefs, and charmingly enriched their Poems by drawing after them. How juſtly admir'd is *Virgil*'s Deſcription of *War*, ſitting upon heaps of Arms in Chains, *Æn.* I. *v.* 298. Now we are told by *Pliny*, that *Apelles* had painted the Image of *War* with her Hands tied behind her Back, and led in triumph. *Apelles* is ſaid to have painted *Diana* attended by her Nymphs, as ſhe is deſcribed by *Homer*, and to have been thought to have out-done the Poet in painting this Subject: And is it improbable that *Virgil* had this Picture of *Apelles* in his View, as well as the Original whence it was taken, in his admired Deſcription of the ſame Goddeſs, *Æn. Lib.* I. *&* 504. and likewiſe in that other equally beautiful Deſcription of *Venus*, *Æn. Lib.* II. *v.* 328? *Nicomachus* had painted the Monſter *Scylla* deſcribed by *Homer*, and afterwards by *Virgil*; and perhaps it is owing to *Virgil*'s having ſeen this Performance, that he is thought to have excelled *Homer* in painting this Monſter. It is to be ſeen on Medals, and *Antonio Auguſtini* mentions an ancient Statue of the *Scylla* at *Rome*, repreſented in the ſame manner. Dr. *Trap* ſays, the Cloke in *Virgil* upon which was interwoven the Story of *Ganymede* would make a beautiful Subject for Painting. Now we are told by *Pliny*, that *Leochares* had finely repreſented this Story in Sculpture. 'Tis not therefore unlikely that *Virgil* had this or ſome other ſuch Work in his Eye in this moſt pictoreſque Deſcription;

——*Quem præpes ab Idâ*
Sublimem pedibus rapuit Jovis armiger uncis:
Longævi, palmas nequicquam ad ſidera tendunt
Cuſtodes, ſævitque canum latratus in auras.

Æn. Lib. V. v. 254.

Martial has deſcribed the carrying up of *Ganymede*, preciſely as *Leochares* is ſaid to have ſculptured it:

Ætherias Aquila puerum portante per auras,
Illæſum timidis unguibus hæſit onus. Lib. I. Ep. 6.

Who can queſtion, conſidering how often the ſame Subjects had been painted by ancient *Greek* Maſters, that *Virgil* had taken ſeveral Hints from them in drawing the maſterly Paintings, with which he adorns his Temple of *Auguſtus* in the third Book of his *Georgicks*? And to mention no more Inſtances on this Head, which is however no Digreſſion from my Subject, *Pliny* informs us, *Theodorus*, and other ancient Maſters, had painted the War of *Troy* in ſeveral Pieces, wherein were painted all the moſt remarkable Actions and Events in it, as they are ſung by *Homer*. Theſe Pictures had been carried to *Rome*, and placed in certain publick Porticoes before *Virgil*'s time; and therefore it is highly probable, he had them in his View in deſcribing the Pictures with which he adorns the Temple of *Juno* at *Carthage*. For there *Æneas* ſaw the whole *Trojan* War painted in order; and this Painter had painted the whole of it in a Suit of Pictures highly commended. The ſame *Theodorus* had alſo painted the unfortunate *Caſſandra*, which Picture was likewiſe brought to *Rome*, and put up in the Temple of Concord, and from it, no doubt, *Virgil* had received Aſſiſtance in deſcribing her tragick Story in ſo pictoreſque and moving a Manner, *Æn.* II. *v.* 405. 'Tis not certainly in the leaſt derogatory from *Virgil*'s Genius, to ſuppoſe him gathering beautiful Images from all the beſt ancient Sculptures and Paintings, that had been brought from *Greece* to *Rome*, ſince he has made ſuch excellent Uſe of them: And no doubt his Readers, who were acquainted with the real Pictures he copies or imitates, muſt have received much greater Pleaſure from theſe Deſcriptions than we now can, theſe Works being gone. They muſt have had a double Satisfaction in reading them.

XXIV.

XXIV. *A Nymph with a Pot.*

THE Nymphs in general were the Deities of the Mountains, Woods, Fountains and Rivers; for which Reaſon they had ſeveral Names. Thoſe of the Air had generally Pots, like this Nymph, in their Hands, perhaps to receive the Dew or Vapours of the Air. 'Tis not eaſy to ſay what was the Origin of the many Fables that have been delivered about Nymphs: *Porphyry*'s Notion was, that the Idea of Nymphs came from an ancient Opinion, that the Souls of the Dead wandered about the Tombs where the Bodies were interred, or in the Places which they had frequented during their abode in this World. What makes very much for this Opinion, ſays the ingenious *Abbé Banier* in his Mythology and Fables, is a Remark of *Meurſius*, that the *Greek* word *Nymphe*, is no other than the *Phœnician* Word *Nephas*, which imports Soul; and he adds, that this Opinion, as well as many others of thoſe times, took its riſe from the *Phœnicians*. The learned *Abbé* brings other Arguments to confirm this: And if you ask the Meaning, ſays he, of their many Metamorphoſes of Perſons transformed to Nymphs, Dryads, *&c.* " I reckon when ſome Princeſs was carried off at Hunting, or perhaps periſhed in the Woods, the ordinary Reſourſe of Flatterers was, to ſay *Diana* or ſome other friendly Divinity had transformed her into a Nymph. The ſame Report was ſpread of thoſe who out of melancholy retired into the Woods, there to deplore their Misfortunes; for then, if they died near ſome Fountain, it was uſual to ſay they were transformed into Nymphs, and upon this ſome Poem was compoſed wherein the Fountain was called after the Name of the Princeſs, as it happened to the pretended *Ægina*; that celebrated Nymph whom *Numa Pompilius* went to conſult in the Foreſt of *Aricia*. I can never, continues he, perſuade my ſelf that they meant no more than to give us an Idea of the Properties of Air and Water, *&c.* which are the Principles of Vegetation, and all becauſe the Word *Nymph* comes perhaps from *Lympha*, which ſignifies Water; nor can I believe this to be *Heſiod*'s Reaſon for making them ſpring from the Sea-Foam like *Venus*; and of their being called the Mothers of the Rivers; the Daughters of the watry Element; or of the Ocean, and the reſt." I am equally unwilling and unqualified to conteſt any matter of Antiquity with this learned Writer. But, tho' perhaps the Idea of Nymphs may have ſprung, or rather increaſed from the Cauſes he mentions, in ſome part; yet it ſeems hardly poſſible to deny, that very early in poetical Language, nay and among Philoſophers too, Nymphs and their Symbols had a Phyſical Meaning, nor abſtractedly from ſuch a Meaning, would theſe Beings and their Attributes add much to the Beauty of Poetry; not to mention one very material thing, which is, that the Cuſtom he refers the Origin of the Idea to, ſuppoſes the Notion of Nymphs already prevalent. A Paſſage in *Cicero* ſeems to me well to deſerve the Attention of thoſe Writers, who run as much into the Extreme of explaining Mythology and Fables by Hiſtory, as others have done into the other Extreme of allegorizing them. There he ſhews us, how ancient the Opinion concerning the Phyſical Signification of certain Divinities was. " *Alia quoque ex ratione, & quidam phyſica magna fluxit multitudo Deorum: qui induti ſpecie humana fabulas poetis ſuppeditaverunt, hominum autem vitam ſuperſtitione omni referſerunt. Atque hic locus a Zenone tractatus, poſt a* Cleanthe & Chryſippo, *pluribus verbis explicatus eſt. Nam vetus hæc opinio Græcorum opplevit, Exſectum Cœlum a filio Saturno, vinctum autem Saturnum ipſum a filio Jove. Phyſica ratio non inelegans, incluſa eſt in impias fabulas.*"———And after a long Explication of *Jupiter, Juno, Neptune, Ceres, &c.* in the Phyſical Way, he concludes: " *Videtiſne igitur ut a phyſicis rebus, bene atque utiliter inventis tracta ratio ſit ad commentitios & fictos Deos? quæ res genuit falſas opiniones, erroreſque turbulentos,* & ſuperſtitiones pæne aniles, *& formæ etiam nobis Deorum, & ætates, & veſtitus, ornatuſque noti ſunt:*———*Cultus autem Deorum eſt optimus, idemque caſtiſſimus atque ſanctiſſimus, pleniſſimuſque pietatis, ut eos ſemper pura, integra, incorrupta & mente, & voce veneremur: non enim philoſophi ſolum, verum etiam majores noſtri ſuperſtitionem a religione ſeparaverant.*" Another obvious Conſequence that may be drawn from this Speech about ancient Divinity, of great uſe and moment, hath already been hinted. I have been the longer upon this Article, becauſe there are in this Collection ſeveral other Nymphs. They are a very numerous Family. *Horace* repreſents *Bacchus* teaching them.

Bacchum

Bacchum in remotis carmina rupibus
Vidi docentem (credite posteri)
Nymphasque discentes. Carm. Lib. II. Od. 19.

There is a List of the Names of the Nymphs and Naiads in an Alphabetical Order, in Abbé *Banier*'s *Mythology and Fables explained by History.* These two last Pieces are from Drawings in the same Collection already mentioned.

XXV.

XXV. *A Triremis.*

THE twenty-fifth is exceeding curious, because it shews us a *Triremis*; but how far it may help to take off the Difficulties in explaining that Fabrick, I must leave to others to judge. The Original is now quite gone, tho' it was found not very long ago in the *Orti Farnesiani*. *Palazzo* the Pope's Antiquary assured me it was in very good Condition when it was discovered, and a Drawing of it was then taken. It was in height four *Roman* Palms, and in breadth something less. It is said at *Rome* to represent *Antonio* and *Cleopatra*; but many Objections may be made against this Conjecture, and perhaps as many against calling it the Landing of *Paris* and *Helen*, as others have christened it.

XXVI.

XXVI. Glaucus.

GLAUCUS, if we may believe *Servius*, was a famous Fisherman in *Bœotia*, who having laid upon the Grass the Fishes which he had catched, perceived them to recover their Life and Motion, and throw themselves into the Sea. He made no question but there was a particular Virtue in some of these Herbs; he tasted of them, and was transformed into a Sea-God. But according to *Strabo*, this Story had no other Foundation, but the peculiar Skill of this famous Fisher. *Philostratus*, in one of his Pictures, having regard to the Fictions of the Poets, thus paints *Glaucus*: His Beard, says he, is moist and white, and his Hair waves upon his Shoulders; his Eye-brows are so thick, and so near one another, that they seem to make but one; his Arms are made fit for swimming, and his Breast is covered with a Sea-Weed; the rest of his Body terminates in a Fish, whose Tail is crooked as far as the Reins. The Poets abound in Descriptions and Fictions of him. We mentioned one Description of him before, and the Reader may see *Statius Theb. Lib.* VII. *v.* 335. and *Ovid. Met. Lib.* XIII. *v.* 904. and consult *Servius* on *Virgil*'s *Georgicks*, *Lib.* I. *v.* 437. and *Lib.* IV. *v.* 338. and *Æneid. Lib.* V. *v.* 823. I can't forbear telling here a Story from *Velleius Paterculus* relating to *Plancus*, *Lib.* II. *cap.* 83. which may please Lovers of Masquerades as well as Virtuoso's. "*Crescente deinde & amoris in Cleopatram incendio*, (speaking of *Mark An-*
"*tony*) *& vitiorum, quæ semper facultatibus licentiaque & assentationibus alun-*
"*tur, magnitudine, bellum patriæ inferre constituit; cum ante, novum se Li-*
"*berum Patrem appellari jussisset, cum redimitus hederis, coronaque velatus*
"*aurea, & thyrsum tenens cothurnisque succinctus, curru, velut Liber Pater,*
"*vectus esset Alexandriæ. Inter hunc apparatum belli, Plancus non judicio*
"*recta legendi, neque amore reipublicæ, aut Cæsaris (quippe hæc semper im-*
"*pugnabat) sed morbo proditor, cum fuisset humillimus adsentator reginæ, & in-*
"*fra servos cliens, cum Antonii librarius, cum obscœnissimarum rerum & auctor*
"*& minister, cum in omnia & in omnibus venalis, cum cæruleatus & nudus, ca-*
"*putque redimitus arundine, & caudam trahens, genibus innixus, Glaucum sal-*
"*tasset, in convivio refrigeratus ab Antonio, ob manifestarum rapinarum indi-*
"*cia, transfugit ad Cæsarem, & idem postea clementiam victoris pro sua vir-*
"*tute interpretabatur; dictans, id probatum à Cæsare, cui ille agnoverat.*" The Commentators on this Passage abound in Erudition about *Glaucus*, *i. e.* the Poetical Descriptions of him. This Print is done from the curious Original belonging to Dr. *Mead.*

XXVII.

XXVII. *A Piece with Architecture representing some religious Offering.*

MAY not this very beautiful Piece represent some religious Offering, or Ceremony in the beginning of the Year, when the Trees were just beginning to shoot and blossom, "*Omine quo felix & sacer annus eat*," as *Tibullus* speaks. A strong robust country Youth looks at something extraordinary and ominous, with great Eagerness and Surprise. I leave Conjectures about it to the Curious. It is from

a Drawing after the original one in Cardinal *Alexander Albani*'s Collection. The original Painting was dug up out of the Ruins in *Monte Palatino* in the Month of *September* 1724. The Pope's Antiquary assured me, that it was very fresh when it was first discovered; and that the Drawing was faithfully taken. It was in height six Palms and $\frac{1}{3}$, and in breadth 7 Palms $\frac{3}{4}$. It is a pleasant Piece, and will afford Entertainment to Lovers of Painting, and the Searchers into Antiquity.

XXVIII.

XXVIII. *A Garland of Flowers offered upon an Altar.*

THIS Print is done after a Drawing from the Original, in one of the Apartments in the ancient Remains in the *Orti Farnesiani*, and is in breadth four Palms, and one Palm in height. It is much in the same taste of Painting with the other. We need not be surprized to find a Chaplet offered on an Altar. In the first times of Paganism the Worship paid to the Gods was very simple. The *Egyptians* made an Offering in ancient times to their Gods, not of Incense and Perfumes, but of the green Herbs which they gathered, and presented to them as the first Product of Nature. So it was in other Nations. *Ovid* thus paints the Simplicity of primitive Sacrifices, or other Offerings.

Ante, Deos homini quod conciliare valeret,
Fas erat, & puri lucida mica salis.
Nondum pertulerat lacrymatas cortice myrrhas
Acta per æquoreas hospita navis aquas.
Thura nec Euphrates, nec miserat India costum,
Nec fuerant rubri cognita fila croci.
Ara dabat fumos herbis contenta Sabinis,
Et non exiguo laurus adusta sono,
Si quis erat, factis prati de flore coronis,*
Qui posset violas addere; dives erat. Ovid. Fast. Lib. I. v. 357.

* Here is the very Offering painted in this Sacrifice. This primitive Simplicity lasted a long time; and there were Places where it always subsisted. This *Vossius* has proved at great length. *Pausanias* in his *Atticks* speaking of an Altar at *Athens* consecrated to *Jupiter* the most High, tells us, that no living thing was offered there, but that they made only simple Offerings, without so much as using Wine in the Libations. *Cecrops* in his Regulations about the Worship of the Gods, and the Ceremonies he had brought from *Egypt* into *Greece*, ordained, that nothing which had Life should be given in Sacrifice, but that they should offer simple Cakes. This we learn from the same Author. As they offered in Sacrifice the same things they fed upon, when Bread came to be substituted in the room of Herbs, they applied to that use a sort of Flower-Cakes baked with Salt. To this Custom *Horace* alludes:

Non sumptuosa blandior hostia
Mollibit aversos penates
Farre pio, & saliente mica. Lib. III. Ode 23.

To these Sacrifices they joined the Productions of the Earth, Honey, Oil and Wine; and when they came afterwards to feed upon the Flesh of Animals, they began also to make Offerings of them in honour of the Gods. It is hard to determine when the use of bloody Sacrifices was introduced among the Pagans. They are of great Antiquity, if what is said by some of the Fathers of the Church be true, that God accepted those sorts of Sacrifices, and *Moses* enjoined them to the *Israelites*, only to prevent their offering them to the Gods, as was done by the neighbouring Nations. But these Sacrifices are older, for in the true Religion *Cain* offered to God the Fruits of the Earth, and *Abel* sacrificed to him Victims taken from his Flocks. And if Idolatry is but a Corruption of the true Religion, there is no doubt of its having borrowed its Rites from thence, and in particular the Use of bloody Sacrifices, and that from the earliest Ages. It is however as true, that there were Countries where this Practice was not received till very late, and with great Reluctance too. And even where they were received and in use, the simple Offerings of Herbs and Flowers were still continued. To such Offerings the *Roman* Poets often allude, as in use, in their Time. So *Ovid*,

Ferte Deæ flores, gaudet florentibus herbis
Hæc Dea: de tenero cingite flore caput. Fast. Lib. III. v. 255.

That the Laurel in particular was often burnt, we learn from ſeveral Poets. So *Ovid* in the place above cited; and elſewhere, he ſays,

——*Et crepet in mediis laurus aduſta focis.* Faſt. Lib. IV. v. 742.

So *Tibullus* in the Paſſage already quoted:

Et ſuccenſa ſacris crepitet bene Laurea flammis,
Omine quo fælix & ſacer annus eat,
Laurus ubi ſigna bona dedit, gaudete coloni. Tib. Lib. II. Eleg. 5.

But whenceſoever other Sacrifices took their riſe, the following Story of the Reluctance with which they were firſt received at *Athens*, will give pleaſure to every one who hath a truly humane Heart. "Among the *Athenians*, the Sacrificer after having ſtruck the Animal that was to be offered up, was obliged "to fly with all his might. He was purſued, and to prevent his being arreſted, "he threw away the Axe he had made uſe of, as being alone guilty of the Death "of the Victim. The Purſuers ſued the Axe, and entered an Action againſt it. "He who ſpoke in defence of the Axe, alledged it was leſs guilty than the Grinder, "who had ſharpened it; the Grinder being queſtioned, laid the Blame upon the "Sharpening-ſtone he had uſed, and thus it became an endleſs Proceſs." This Ceremony, however ridiculous, ſufficiently proves the Averſion the *Athenians* had to bloody Sacrifices.

AN ingenious Author ſtruggles hard to vindicate Human Nature from the Reproach of being capable of ſuch Cruelty, as that of offering up Human Victims. And whether he has gained his Point by good Arguments or not, one can't but be pleaſed with a Reflexion he makes, eſpecially conſidering where, and by whom it was made. (Mr. *Morin*, in a Diſſertation in the Memoirs of the Academy of Literature at *Paris*, Tom. I.) "'Tis probable, ſays he, that ancient Executions of "Malefactors, in many Countries, were performed with Prayers, Offerings, and "other religious Rites, and with Prieſts attending. And it is no wonder if Strangers took ſuch Executions for human Victims. Would it be aſtoniſhing if an "*Iroqueſe* or *Chineſe*, upon firſt ſeeing one of thoſe *Autos di Fè*, which are ſo "often celebrated in *Spain* and *Portugal* with ſuch religious Pomp, ſhould take "them for Sacrifices of Men?" He ſays, we have no Account of human Sacrifices from ocular Witneſſes, intimately acquainted with the Country, in which 'tis ſaid they prevailed. One thing more only I would beg leave to add concerning Sacrifices, which is, That in almoſt no Ages or Countries of the Pagan World have there been wanting ſome Philoſophers or Poets who taught this Truth; which is ſo ſtrongly expreſſed by one of the *Roman* Satyriſts:

Quin damus id ſuperis, de magna quod dare lance
Non poſſit magni Meſſalæ lippa propago?
Compoſitum jus, faſque animo, ſanctoſque receſſus
Mentis, & incoctum generoſo pectus honeſto;
Hæc cedo admoveam templis, & farre litabo.
Perſ. Sat. II. v. 71.

Let any one who doubts of this, conſult the learned *Barbeyrac*'s Notes upon *Puffendorf* of the *Law of Nature and Nations*, Book II. cap. 4. S. 3. where many beautiful Paſſages from *Euripides*, *Sophocles*, and other ancient Poets, as well as Philoſophers, to this purpoſe are quoted.

XXIX.

LET this paſs for a Sample of Portrait-Painting; or let the Learned give it any Name they pleaſe. The Antiquaries at *Rome* had not yet baptized it (ſo they ſpeak): The *Modius*, as it is commonly called, how juſtly, I can't ſay, upon her Head, is not uncommon. The Original is now in Dr. *Mead*'s Poſſeſſion.

XXIX. *A Woman with a* Modius.

XXX.

THIS Figure may perhaps repreſent ſome Fighter, Boxer, or other Gymnaſtic. It is in the nature of thoſe Pieces, which the *Italians* call *Forze Accademice.*

XXX. *A Gymnaſtic Figure.*

demice. It is remarkable for the bold Pronunciation of the Muſcles; and will probably pleaſe the Painters on that account. The Original is now in Dr. *Mead's* Poſſeſſion.

XXXI and XXXII.

XXXI and XXXII. *Two Nymphs.*

THESE two are plainly Nymphs, of which ſort of imaginary Beings, we have already ſaid enough. One who does not reflect that they are Divinities, may wonder at their being ſupported by ſuch tender Twigs. Whatever they are, they are finely painted; the firſt particularly, which hath a great deal of melancholy Enthuſiaſm in her Face; They were found in the *Therme di Conſtantino* at *Rome*, and are *in the Palace Roſpiglioſi.*

XXXIII.

XXXIII. *A Figure with the Siſtrum.*

IN this Figure there is nothing uncommon. It was found in the ſame Place, and is in the ſame Palace. We publiſh it, becauſe we here give every ancient Painting in that Palace.

XXXIV.

XXXIV. *A Figure with a Vaſe in one Hand, &c.*

THIS is taken from the Original in the *Farneſe* Palace, which is in height ſix Palms, and in breadth a little more than two. It is a very ſingular Piece, and will afford Speculation to the Curious, to Architects in particular. I have not met with any Conjectures about it, and am not able to ſay any thing of it.

XXXV.

XXXV. *A Landſcape.*

THE next is a moſt beautiful Piece. It may properly be called a Piece of Landſcape. There are two Pieces in *Bellori's* Collection of ancient Paintings we have ſo often mentioned, very like it in ſeveral Particulars. The Print is of the ſame ſize with the Original, which now belongs to Dr. *Mead.* How far this and ſome other Pieces in this Collection may help to determine a much agitated Queſtion, I know not; that is, whether the Ancients knew any thing of Perſpective. There is a curious Diſſertation by the learned Abbé *Sallier* upon this Subject, to refute Mr. *Perault's* Objections in his Parallel between the ancient and modern Artiſts. The Abbé reaſons chiefly from two Paſſages in *Plato*, one in his *Sophiſta*, *Tom.* 1. *p.* 235. *Edit. Stephani*; the other in his Book *de Repub. p.* 606. of the ſame Edition. That Diſcourſe having been lately *Engliſhed*, I need not give a long Account of it here. He likewiſe takes notice of what *Pliny* ſays of *Pamphilus*, *Apelles's* Maſter, *viz.* that he added Geometry to Painting, without which he thought it impoſſible to complete the Art, or bring it to full Perfection. But what other part of Geometry can this be ſuppoſed to have been but Perſpective? Beſides, *Pliny* ſpeaking of the Parts of Painting in which *Apelles* was inferiour to others, he plainly diſtinguiſhes between the Meaſures and Poſition; ſo that the firſt muſt neceſſarily mean the Proportions of Parts one to another, and to the Whole in the ſame Figure; and the other muſt mean giving different Objects their proper Places in the Plan of a Picture, in order to repreſent various Degrees of Diſtance. Without taking *Pliny* in this ſenſe, it ſeems hardly poſſible to conceive any Difference between two Talents or Excellencies he expreſſly ſeparates. And to explain what he calls *Poſitio*, he adds, *quanto quid a quoque diſtare debet*; which plainly denotes the Art of placing Figures in a Picture, in ſuch a manner, as that any Diſtance may be repreſented with regard to the other Objects in it. So *Ludovicus Demontioſus* in his Treatiſe *de Pictura veterum*, which is no more than a Commentary on that Chapter in *Pliny*, underſtands this Author. So likewiſe does *Scannelli da Forli*, in his very ingenious Work called *Microcoſmo della Pittura*, l. 1. p. 57. "*Ed ad Aſclepiodoro nella proſpettiva.*" Add to this, that *Vitruvius* mentions ſome Authors who had wrote upon the Art of determining by Geometrical Lines, the proper Places of Objects in the Plan of a Picture, in order to make them appear at any propoſed degree of Diſtance, of ſinking or projecting, vicinity or remoteneſs. Again, *Philoſtratus* in his Preface to his Book of Pictures ſays, many learned Men had wrote upon Symmetry, and he gives a Definition of it that ſeems to comprehend both lineal and aerial perſpective, or all that relates to the repreſentation of Diſtance. To theſe Authorities might be ſubjoined what *Philoſtratus* ſays in deſcribing a Picture (in *Menoetio*,) and *Lucian* in his *Zeuxis*.

See

See likewiſe *Pomponius Guaricus de Perſpectiva.* I ſhall only ſay, that whatever reaſon there might be to doubt, whether Perſpective was well underſtood as a Science by the Ancients, or whether the ancient Painters had Rules of Perſpective to work by in their Imitations of Nature, of the kind we now have, there is none at all to doubt, whatever be ſaid of the Pieces now publiſhed, or of the ancient *Roman* Painters in general, but the ancient *Greek* Maſters were able, at leaſt, by the Judgment of the Eye, to repreſent or counterfeit any viſible Appearances, to bring Objects near to the Eye, or make them retire and fly off, to project or ſink, to caſt at a Diſtance, and obſcure or degrade in any degree; or contrariwiſe to bring out, make conſpicuous, and give ſtrength, relief, and nearneſs: for all theſe charming Effects are aſcribed to their Works. And we know that many a good Piece, with reſpect to Perſpective, has been done in modern Times, without any other help but the Judgment of the Eye, and Rules formed from ſimple Experience. Yet no doubt the ſcientifical Rules are of great Uſe to ſave Time, and to direct to a more certain way of gaining the End, which, when obtained, is called *Perſpective Truth.* I find the ingenious Mr. *Hamilton* Saying much the ſame thing, in his Preface to his Perſpective. The Abbé further takes notice, that Diminution and Degradation are very well obſerved in ſeveral ancient engraved Stories; in that in particular in the King of *France*'s Cabinet, which is well known by the Name of *Michael Angelo*'s Seal. And he quotes a very good Advice with regard to Perſpective of Mr. *Freſnoy* in his *Arte Graphica*, and ſome very proper Remarks upon it by Mr. *du Pile*, in his Commentary or Notes upon that Poem, in anſwer to the common Objections made againſt the *Trajan* and *Antonine* Pillars. *Lomazzo* had made much the ſame Obſervation before, in his *Trattato della Pittura, p.* 29. and *p.* 247. I ſhall only add what that maſterly Critick of all ancient Arts, Lord *Shaftsbury*, ſays on this Subject, in his Notion of the Tablature of the Judgment of *Hercules*. "For the ordinary Works of Sculpture, ſuch as "the Low-relieves, and Ornaments of Columns and Edifices, great Allowance is "made (he is ſpeaking of Perſpective) the very Rules of Perſpective are here wholly "reverſed, as neceſſity requires; and are accommodated to the Circumſtances and "Genius of the Place or Building, according to a certain Oeconomy, or Order, "of a particular and diſtinct kind, as will be eaſily obſerved by thoſe who have "thoroughly ſtudied the *Trajan* and *Antonine* Pillars. In the ſame manner as to "Pieces of engraved Work, Medals, or whatever ſhews it ſelf in one Subſtance, "(as Braſs or Stone) or only by Shade or Light, (as in ordinary Drawings or "Stamps) much alſo is allowed, and many things admitted of the fantaſtick, marvellous, or hyperbolical Kind."

THESE, I think, are the uſefulleſt Remarks the Pieces of Perſpective, or Landſcape in this Collection could lead me to. Hardly will any one ask, what particular Place or Scene this Piece repreſents; if any one does, let him ſee what kind of Anſwer he may expect from Antiquaries to ſuch a Queſtion, in what *Bellori* ſays in his *Pitture Antiche*, upon a Piece not a little reſembling this. I ſhall only mention one thing he ſays, becauſe there is a Figure in this Piece fiſhing, as well as in that he comments upon, and another with a Rod and Line in his Hand. It muſt, ſays he, be a Temple, and Place ſacred to *Apollo*, and theſe Fiſhermen plainly mark it is ſo. For the Painter by them alludes to the noted Diſpute referred to this God, which aroſe upon a Bargain made between an accidental Paſſenger and two Fiſhermen, to give them ſo much for all they ſhould take. A Bag of Money or Jewels was fiſhed by them out of the River, and the Purchaſer of their Fortune in fiſhing, contended it was his: But the Fiſhermen inſiſted that the Bargain was about Fiſh, and that nothing elſe was thought of either by him or them, when it was made. The Conteſt was referred to the Deciſion of the Oracle; but the Wiſdom of the God's Anſwer on this Occaſion, is not much celebrated. Indeed with reſpect to moral Good or Evil, Duty or Wrong, there was no need of having recourſe to Divination at any time. Accordingly one of the Perſons in *Cicero de Divinatione*, very juſtly ſays, "*De illis vero rebus, quæ in philoſophia verſantur, numquid eſt, quod divinorum quiſquam aut reſpondere ſoleat, aut conſuli? Quid ſit bonum, quid malum, quid neutrum? Sunt enim haec propria philoſophorum. Quid de officio? nam quis haruſpicem conſuluit, quemadmodum ſit cum parentibus, cum fratribus, cum amicis vivendum? Quemadmodum utendum pecunia? quemadmodum honore? quemadmodum imperio? ad ſapientes hæc, non ad Divinos referri ſolent.*" I can't forbear taking notice, how admirably this Pagan refutes the Story of Divination among the Pagans. One of his Arguments amounts briefly to this: "There are only two things we

" can deſire to know about any Action, what we ought to do, and what will be " the Event of it. But the firſt, every one has Reaſon to inſtruct him in; and the " other we ought not to know for many Reaſons; but chiefly becauſe it is our " Buſineſs and Duty to do what is right and prudent, whatever may be the E- " vent." Upon theſe Principles does *Lucan* make *Cato* refuſe to conſult *Jupiter Ammon.* But this is indeed a Digreſſion. All the Apology I have to make for it, is, that when we are treating of Pagan Fooleries, it is not proper we ſhould quite loſe ſight of the good Senſe that prevailed among the thinking Part of them, ſo as to imagine that Superſtition had ever totally effaced among Mankind, our inbred Senſe of Vertue. We wonder there is, and has been ſo little Vertue in the World; but we have better reaſon to wonder there were any Footſteps of it remaining in Countries where various Cauſes had long concurred ſo powerfully to corrupt Men's Minds, and to ſupplant all Senſe of Vertue and true Religion. Ambition and Avarice early found their Account in employing Superſtition; and it is a terrible Blinder and Corrupter; nothing ſo effectually ſupplants Morality and common Senſe.

XXXVI.

XXXVI. *Some Country Feſtival.*

THIS Piece is pleaſant, but it has nothing in it ſingular, or that gives me an opportunity of remarking any thing that is not very trite. It was found likewiſe in the *Therme di Conſtantino.* The Print is of the ſame Size with the Original, which is in the Palace *Roſpiglioſi* at *Rome.*

XXXVII.

XXXVII. *An* Apollo.

THIS was found in the ſame Ruins, and is likewiſe in the Palace *Roſpiglioſi.* It is plainly a Figure of *Apollo.* Upon this occaſion it is well worth while to take notice that *Apollo* and the *Sun* came at laſt to be ſo confounded among the *Greeks* and *Romans*, that no Diſtinction almoſt was made between them; but in ancient Mythology theſe two Divinities were diſtinguiſhed from one another; Mythology had its different Periods, for want of attending to which great Confuſion and Perplexity has ariſen among Antiquaries. The learned Abbé *Banier* in his Mythology hath brought ſeveral Arguments to prove, that in the ancient Religion the *Sun* and *Apollo* were two diſtinct Divinities. In that celebrated Treaty we have preſerved upon one of the *Marmora Oxon.* between the *Magneſians* and the *Smyrnæans*, the Parties ſwear by the Earth, by the Sun, by *Mars*, *&c.* and by *Apollo. Spon* quotes an Inſcription dug up at *Utrecht*, which runs thus, " To *Jupi-* " *ter* the greateſt and beſt, to the invincible Sun, to *Apollo*, *&c.*" *Varro* in St. *Auguſtin* naming twenty Gods, whom he calls *The Select Gods*, makes two of the *Sun* and of *Apollo. Artemidorus* ranks the one among the celeſtial, the other among the etherial Gods. Medals and other Monuments repreſent thoſe two Divinities differently; on one of *Lucius Valerianus*, *Apollo* appears under the Figure of a young Man holding his Bow in his Hand as here; and upon another of *Antoninus* he bears his Lyre and a Patera. In the firſt in this Collection, where he is giving a Poem to a Poet or a Muſician, he has his Lyre. But on Medals of *Hadrian*, and the two *Gordians*, of *Aurelian*, and other Emperors, the Sun appears with his Head encircled with Rays, holding a Globe in his left Hand, which is never to be ſeen in the Figures of *Apollo.* Theſe and other Arguments our Author takes from the learned Biſhop of *Hadria*; and to them he adds others. *Homer*, whoſe Teſtimony here is of great Weight, diſtinguiſhes them in more places than one of his Poems. *Lucian* likewiſe makes two Divinities of them. 'Tis true, as ancient Mythology varies greatly with reſpect to theſe Subjects, it ſometimes confounds the Sun with *Hyperion* whoſe Son others make him to be, but ſtill it appears that the Sun was not the ſame with *Apollo*; they were diſtinguiſhed by their Genealogies and by their Children.

THE Marbles and all the ancient Monuments diſtinguiſh them, and repreſent them differently. In the antique Monument where the Adultery of *Venus* and *Mars* is repreſented, *Apollo* appears with the other Gods called to this Spectacle, ſurprized as all who were there preſent, while it was the *Sun* who informed *Vulcan* of this Intrigue. Antient Monuments repreſent the *Sun* under the Figure of a young Man almoſt naked, having nothing but a kind of Cloak about his Shoulders, with a radiant Head, and mounted on a Chariot drawn by four Horſes, which he laſhes forward with his Whip. Sometimes he appears cloathed, and

with the Rays that incircle his Head is ſeen the *Calathus*, the Symbol of *Serapis*, who was taken for the Sun, bearing in one Hand a *Cornucopia*, which denotes the plenty he procures the World. On other Monuments you ſee him coming out of a Cave, mounted upon his Chariot, to figure the riſing of that Luminary juſt ſetting out in his Career. We may add that their Temples, and the Ceremonies of their Worſhip were diſtinguiſhed. And 'tis worth obſerving, that *Herodian*, who gives us an Account of the Worſhip of the Sun in a magnificent Temple, erected by *Heliogabalus* to the Sun, likewiſe informs us, that the Sun, whoſe Worſhip was much celebrated at *Rome*, eſpecially in the lower Times of the Empire, was not always repreſented by a Statue made by human Art, as *Apollo* always was, but his Figure was only a huge large Stone, round at the bottom, and which roſe like a Pyramid. Thus he appears upon a Medal of *Heliogabalus*, which repreſents a Chariot drawn by four Horſes, in which, inſtead of a Human Figure, is a Stone, round below, and riſing into a Point. However, it is certain that frequently among the *Greeks* and *Romans*, theſe two Divinities are confounded. I only mention this, to ſuggeſt the neceſſity of attending, in the Explication of ancient Monuments, to the Diſtinctions and Confuſions of Divinities that were made in Mythology, and to various Periods of it. Many things ſaid of *Apollo*, are applicable to the Sun. And among all the Gods of Paganiſm, there is none of whom the Poets have fabled ſo many Wonders as of *Apollo*: He was the Inventor of all the fine Arts, ſuch as Poetry, Muſick, and Eloquences, and the God and Protector of Poets, Muſicians, and Orators. The Muſes alſo are under his Protection, and he preſided over their Concerts. Add to this, that there was none of the Gods who excelled ſo much in the Art of Prediction, and accordingly he of all others had the greateſt Number of Oracles. To ſo many Perfections were joined Beauty, Grace, and the Art of captivating the Ear and Heart, no leſs by the Sweetneſs of his Eloquence, than by the harmonious Sounds of his Lyre, which equally charm'd Gods and Men. *Plutarch* in his Dialogue upon Muſick tells us, it was by accompanying his Lyre with his Voice that he outdid *Marſyas*, or as he is called by ſome *Maſſes*. Further, as *Apollo* was the God of the Arts, thoſe who cultivated them paſs'd for his Sons, ſuch as *Eſculapius*, *Orpheus*, *Linus*, and many others; or at leaſt for his Favourites, as *Hyacinthus* and *Cypariſſus*. When we ſee *Apollo* with Arrows, it is hard to ſay what theſe mean, unleſs it be the Sun-beams. The moſt noted Examples in Antiquity of his employing his Darts, are that of killing *Niobe*'s Children, and that of his putting the Serpent *Python* to death. But *Homer* ſeldom ſpeaks of any ſudden Death, which he does not aſcribe to *Apollo* or to *Diana*. The Waters of the Deluge, ſays *Ovid*, which had overflowed the Earth, left a Slime, whence ſprung ſeveral noxious Creatures, among others the Serpent *Python*, which made great havock in the Country about *Parnaſſus*. *Apollo*, armed with his Darts, put him to death; which, phyſically explained, ſignifies, that the Heat of the Sun having diſſipated the noxious Steams, thoſe Monſters ſoon diſappeared. If we refer this Story, ſays Abbé *Banier*, to Hiſtory, this Serpent was a Robber, who haunted the Country about *Delphos*, and very much infeſted thoſe who came thither to ſacrifice. A Prince who bore the Name of *Apollo*, or one of the Prieſts of that God, rid the Country of him. This Event gave riſe to the Inſtitution of the *Pythian* Games, ſo well known in *Greece*. They were celebrated every four Years, and the Prize given to the Conquerors was either Apples, conſecrated to *Apollo*, or, as *Pindar* alledges, Laurel Crowns. The chief Exerciſes there, were dancing, and playing upon Inſtruments. The Laurel was conſecrated to this God, from a Perſuaſion that thoſe who ſlept with ſome Branches of this Tree under their Head, received Vapours which enabled them to propheſy. *Porphyry* too informs us, that the Ancients foretold future Events, from the crackling which the Laurel made when it was burning, which makes *Tibullus* ſay in a Paſſage before quoted:

Laurus ubi bona ſigna dedit, gaudete coloni.

If we may credit *Lylio Gyraldi*, *Daphne* had her Name from Δαφνεῶ *voco*, becauſe the Laurel makes a crackling Noiſe as it burns; and as this Tree was conſecrated to *Apollo*, hence, according to this Author, came the Fable of the Amours of *Apollo* and *Daphne*. *Chryſoſtom* deſcribes, from *Libanius*, a fine Statue of *Apollo* which was at *Antioch*. The God held a Lyre in one Hand, and a Patera in the other, with which he ſeemed to be offering Libations to the Earth, which had ſwallowed up his Miſtreſs. Time has preſerved us very many Monuments of *Apollo*, moſt of which are to be ſeen in *Montfaucon*'s Antiquities; the moſt beautiful of them all is that in the *Belvidere* at *Rome*, ſo well known to

the Curious. There is nothing ſingular in this, but that it is from an ancient Painting. However, the Remark that hath been here ſuggeſted, deſerves the Attention of Searchers into Antiquities. Due Attendance to it would perhaps remove not a few Difficulties and Perplexities; and without diſtinguiſhing better, than hath been yet done, the different Ages or Periods of Mythology, it will hardly be poſſible not to miſtake and run into Confuſion, in explaining or appropriating the Symbols of the Divinities in Poets upon ancient Monuments, as appears in ſome meaſure from the Example now given, which is an Abſtract of what *Banier* has ſaid on the Subject.

XXXVIII, XXXIX, and XL.

XXXVIII, XXXIX, *and* XL. Cupids *in different Attitudes.*

THESE three repreſent *Cupids* in different Attitudes. They are in the ſame Palace, and were found in the ſame Ruins. They are very well painted. We have many *Cupids* in Sculpture, but theſe are the only ones I have ſeen in Painting. *Philoſtratus* deſcribes a Picture in which there was a great Variety of *Cupids* ſporting in various Attitudes. *Cupid* was figured in very many different Manners by the Artiſts, as well as the Poets. He is ſometimes repreſented as a young Child, blind, or with his Eyes covered with a Fillet, leaping, dancing, playing, toying, clambring up Trees. He is repreſented in the Air, upon the Earth, the Sea, and ſometimes in the Fire. He rides upon Animals, manages Chariots, plays upon Inſtruments; in a word, he is made to perſonate every Character; 'tis common to ſee him ſporting with his Mother *Venus:* he has often a Torch in his Hand, and ſometimes it is turned upwards and flames, ſometimes it is turned downwards and puſhed againſt the Ground to extinguiſh it, agreeably to theſe and other Deſcriptions in *Ovid*;

O nunquam pro me ſatis indignate cupido
Cur tua fax urit, figit tuus arcus amicos? Am. Lib. II. Eleg. 9.

Et mihi cedet amor: quamvis mea vulneret arcu
Pectora, jactatas excutiatque faces. Ar. Am. Lib. I.

Otia ſi tollas, periere Cupidinis arcus;
Contemptæque jacent, & ſine luce faces. Rem. Am. L. I.

Ecce puer Veneris fert everſamque pharetram,
Et fractos arcus, & ſine Luce facem. Am. Lib. III. Eleg. 9.

Let me add, that *Cupid* is ſometimes miſtaken for *Jocus*. In an ancient Monument there is a *Venus* ſitting and playing upon a Harp, and before her a *Cupid* holding at the end of two Rods a Mask, which repreſents *Sport* or *Jocus*; each of theſe Figures has its Inſcription, *Venus, Cupido, Jocus:* A Monument that ſeems made to anſwer to theſe Verſes of *Horace*, if *Horace* does not allude by them to ſome ancient Sculpture or Painting;

Sive tu mavis, Erycina ridens,
Quam Jocus circumvolat, & Cupido. Hor. Carm. Lib. I. Od. 2.

Perhaps ſome Figures aſleep called *ſleeping Cupids*, are rather Images of Sleep (*Morpheus*) for *Sleep* alſo was deified. I much doubt whether Mr. *Addiſon* is right, when he ſays, *Sleep* was always repreſented in black Marble. There is a very fine one of *Sleep* in black Marble, in the Grand Duke of *Tuſcany*'s Gallery. He is commonly repreſented as a winged Infant reclining his Head, with Poppies in his Hand, and often as found aſleep. *Philoſtratus*, in the Picture of *Amphiarus*, paints *Sleep* under the Figure of a Man cloathed in a black Robe, and *another white* one above with a drouſy down-caſt Eye, and in one Hand holding the Horn through which he ſends True Dreams. For the Ancients diſtinguiſhed two ſorts of Dreams, the True ones, and the Falſe; the former were contained in an ordinary Horn, the ſecond in an Ivory one: Hence the two Gates of *Sleep* mentioned by *Homer* and *Virgil*. *Pauſanias* in his *Eliacs*, deſcribes the Figure of a Woman bearing two Children in her Arms, *the one white, and the other black*; the one aſleep, and the other ſeeming to ſleep, and both of them with their Feet miſhapen. The Inſcription makes them known, but abſtracting from the Inſcription, who can doubt but that the one of theſe Children is *Sleep*, and the other *Death*, and the Woman

man who holds them *Night?* Some winged Infants in white Marble faſt aſleep, are accompanied with the Butterfly, the Image of the Soul, that is awake. Hence might ſome Philoſophers draw an Argument for the Antiquity of their Notion, that the Soul never ſleeps. I have only mentioned theſe things, becauſe Antiquaries are apt to call every winged Infant a *Cupid*; ours are plainly Loves; and they are extremely pretty ones.

XLI.

XLI. *A Groteſque Piece.*

OF the forty-firſt I have nothing to ſay, but that it was found in the ſame Ruins, and is likewiſe in the *Roſpiglioſi* at *Rome*. It is a very groteſque wild Piece; the Figures of little Men in it hunting wild Beaſts, bigger than themſelves, put me in mind of the *Pygmæi*, or little Men, deſcrib'd by *Pliny* and *Gellius*, a People in *Thrace*, not above three Inches high, and their Battles with the Cranes, to which Story *Juvenal* alludes:

Ad ſubitas Thracum volucres, nubemque ſonoram
Pygmæus parvis currit bellator in armis:
Mox impar hoſti, raptuſque per aëra curvis
Unguibus à ſævâ fertur grue.——— Juv. Sat. XIII. v. 167.

This would make a proper Frontiſpiece for the Memoirs of *Liliputia*. We are told by *Suetonius* that *Auguſtus* did not like to meet with *Pumili*, *Pumillones*, or *Nani*, *i. e.* Dwarfs, thinking them ominous: He called them *Ludibria naturæ & mali ominis*. Sueton. cap. 84. But many modern Princes have had great Pleaſure in diverting themſelves with ſuch Creatures.

XLII.

XLII. *One of the Bacchæ.*

THIS probably repreſents one of the *Bacchæ*, or *Menades*, in the *Bacchanalia*, who repreſented the Women that accompanied *Bacchus* in his *Indian* Expedition. Their Dreſs is deſcribed in part by *Ovid*:

Vite caput tegitur: lateri cervina ſiniſtro
Vellera dependent: humero levis incubat haſta. Met. Lib. VI. 592.

But they commonly went about ſounding the *Cymbalum*, *Crotalum*, or *Tympanum*, as we ſee by many Monuments. It became, we are told by Hiſtorians, a common Revelling or Maſquerade-dreſs at *Rome*. But ſuch Figures are common. It is in the ſame Palace, and was found in the ſame Ruins. There is much ſuch a Figure likewiſe in Dr. *Mead's* Collection of ancient Paintings, which formerly belonged to the Family of the *Maſſimi* at *Rome*.

XLIII.

XLIII. *Repreſenting the Rewards given in ancient Exerciſes.*

FROM this Piece we ſee how ſimple Rewards ſometimes were given to Runners, Wreſtlers, and other Perſons in the ancient Games; a Garland; a Crown of Flowers, or a Branch of the Laurel, Palm, or ſome other Tree, was all. Antiquaries have been very full in the Deſcription of the ancient Games and Exerciſes. From them we learn that Races, and other Games, were frequently celebrated at the Order and Expence of private Perſons; ſometimes by way of publick, and ſometimes for more private Entertainment. That which is moſt worth our Obſervation on this Head is, that in the ancient *Panathenæan* Feſtivals, conſiſting of three ſorts of Combats, Foot and Horſe-Races, Wreſtling, and Conteſts between Poets and Muſicians, which laſt were added to the former by *Pericles*, the Prizes were no other than a Crown of Olives, or a Barrel of Oil, which the Victors, and they only, had the Privilege of tranſporting out of *Athens* whither they would: Afterwards a Reward was given in Money, even in the Places where the uſe of Crowns ſtill prevailed. *Meurſius* has given us a full Deſcription of the *Panathenæan* Feaſts in his *Panathenæa*; and we have a very full Account of all the ancient *Greek* and *Roman* Games by *Banier*, in his Mythology, or Fables explained by Hiſtory. The Original of this Piece is likewiſe in the *Roſpiglioſi* Palace.

XLIV.

XLIV. *A Nymph with a Trumpet.*

AS is the forty-fourth likewiſe, with a very particular Inſtrument in her Hand, and ſlung about her, in a manner which I do not remember to have met with in any other Monument. It is probably a Horn, or Trumpet of a conſiderable Length. The Trumpets of the Ancients were of Horn;

——*& rauco ſtrepuerunt cornua cantu.* Virg. Æn. Lib. VIII. v. 2.

So *Horace:*

——*magna ſonabit*
Cornua quod vincat que tubas:—— Sat. 6. Lib. VIII. v. 45.

Such Trumpets were uſed likewiſe in the *Orgies* and *Bacchanalian* Feaſts or Revels.

XLV.

XLV. *A Fiſh, &c.*

THIS too is in the ſame Palace; and what that Figure under the Fiſh may repreſent, is propoſed to the Conſideration of Naturaliſts.

XLVI, XLVII, and XLVIII.

XLVI, XLVII, *and* XLVIII. *Nymphs.*

THESE three finiſh all that are in the *Roſpiglioſi* Palace, which were found in the *Therme di Conſtantino* at *Rome*; but there is nothing very particular in them. The forty-ſixth is a very pretty Figure and Attitude, and hath a good deal of Expreſſion in its Look; but the other two, which are Nymphs, of which kind of Beings we have already ſaid enough, ſeem to be of a worſe Age than any of the reſt. But all Figures, as appears by Medals, and Bas-reliefs in *Conſtantine's* Time, were ſtill in a much worſe Taſte. His Arch at *Rome* was adorned with Spoils from other Monuments of a better Age and Taſte.

XLIX.

XLIX. Venus *holding up* Cupid's *Bow.*

HERE *Venus* is repreſented, as ſhe often is upon Monuments, diſarming *Cupid.* It is but an ugly *Venus,* tho' found in the Remains of *Titus's* Baths. And were not very beautiful *Venus's* often found thus ſporting with *Cupid* and diſarming him, it might mean that Age and Uglineſs alone are proof againſt his Darts.

L.

L. Apollo *with a Dog.*

THIS may repreſent a Shepherd, or Lover, with his Dog ſitting under a Shade. Be who he will, he has a melancholy Air. But why may it not mean *Apollo?* He often laid aſide the Symbols of his God-ſhip, and diſguiſing himſelf, appeared as a Shepherd to carry on his Intrigues; and notwithſtanding his Charms, he was not always ſucceſsful. He appeared as a Shepherd when *Daphne* runs from him; for *Ovid* makes him ſay:

Non ego ſum paſtor: non hic armenta, gregeſque
Horridus obſervo; neſcis, temeraria, neſcis
Quem fugias:—— Met. Lib. I. v. 513.

And as a Shepherd did he court the Daughter of *Macareus,* for thus was he painted in that famous Work which repreſented almoſt all his Amours, ſo delightfully deſcribed by *Ovid,* in his Account of the Conteſt between *Minerva* and *Arachne:*

——*Eſt illic agreſtis imagine Phœbus.*
Utque modo accipitris pennas, modo terga leonis
Geſſerit: ut paſtor Macareïda luſerit Iſſen. Met. Lib. VI. v. 123.

It is well imagined by *Ovid,* to attribute the Rage of the Goddeſs, when ſhe ſaw the ſucceſsful Skill of *Arachne,* not wholly to Envy, but partly to her Indignation againſt her Rival, for making ſo free with the Gods:

——*Doluit ſucceſſu flava virago:*
Et rupit pictas cœleſtia crimina veſtes. Ibidem.

Who

Who that attends to *Ovid's* elegant Deſcription of the *Obſervance of Light and Shade*, in the Works which he here celebrates, repreſenting all the principal Divinities with their proper Symbols, and ſutably to their reſpective Characters; and many Parts of their Hiſtory;

Texitur, & tenues parvi diſcriminis umbræ:
Qualis ab imbre ſolet percuſſis ſolibus arcus
Inficere ingenti longum curvamine cœlum:
In quo diverſi niteant cum mille colores,
Tranſitus ipſe tamen ſpectantia lumina fallit:
Uſque adeo quod tangit idem eſt; tamen ultima diſtant. Ib. v. 62.

Who that conſiders this, can doubt of *Ovid's* Taſte of Painting? But for the ſame reaſon we muſt conclude *Homer* to have been equally well skilled in this Art; for his Deſcriptions of various Works in Colours, where the *Claire-obſcure* was accurately obſerved, muſt likewiſe prove that he underſtood it equally well. If there be no Reaſon to think that *Ovid* could have deſcribed ſuch a Variety of Paintings and Tapeſtries in ſo maſterly a manner, unleſs he had ſeen ſome very perfect Works of theſe kinds; what Ground have we to imagine that *Homer* had never ſeen any ſuch Works, that could help his Imagination in deſcribing ſuch a Variety of them, as he does, in the moſt intelligent manner? But as for *Ovid*, we know that he might have ſeen Pictures or Sculptures like to all he deſcribes; for we learn from ancient Authors, *Pliny* in particular, that almoſt all the Stories he tells, had been painted by ancient *Greek* Maſters, whoſe beſt Works had been brought to *Rome* before his Time. I muſt not forget to mention here, that the ancient Inſtrumental Muſick was indebted to *Apollo* for ſeveral Improvements; he eſpecially improved the Flute and Reed, which before him were very ſimple. He joined together by means of Wax and Thread, ſeveral Pipes of different lengths, which made the compound Reed; and he was likewiſe the Inventor of the double Flute. He likewiſe found out a way of ſounding the Flute without diſfiguring the Mouth and Face. As to the compound Reed however, *Athenæus* ſays, it was the Invention of *Marſyas*, and that upon the Credit of the Hiſtorian *Metrodorus*, and the Poet *Euphorion*. See a Diſſertation of Mr. *Burette's*, upon *Plutarch's* Dialogue about Muſick, in the Memoirs of the Academy of Literature at *Paris*. Tom. 10.

CONCLUSION.

MANY of the original Pieces here deſcribed being now in Dr. *Mead's* Library, allow me juſt to add, that he has likewiſe ſome other Pieces which are to be found deſcribed in *Bellori's Pitture Antiche delle Grotte di Roma*; but it is pity they are not better engraved. One of them, *Bellori* ſays, repreſents the Birth of *Adonis*. In another *Adonis* is repreſented under the Image of *Bacchus*, becauſe he was believed to be the ſame with that God, according to this Epigram of *Auſonius:*

Other ancient Paintings belonging to Dr. Mead, deſcribed by Bellori.

Bacchus ſum in vivis; in defunctis Aidonius.

And in this following one:

Ogygia me Bacchum vocat,
Oſyrin Ægyptus putat,
Myſtæ Phanacen nominant,
Dionyſon Indi exiſtimant,
Romana ſacra Liberum,
Arabica gens Adonium,
Lucaniacus Pantheum.

And hence, ſays he, in another Piece deſigned by the Painter to accompany this, (which Dr. *Mead* likewiſe has) are painted the three Graces, believed to have been the Daughters of *Bacchus* and *Venus*, according to *Servius*, celebrating by dancing the Birth-day of their Father. The fourth repreſents *Venus* detaining *Adonis* from going to hunt. All theſe Pieces are more fully and particularly deſcribed by *Bellori*. There is now no where out of *Italy* to be ſeen ſuch a Collection of ancient Paintings as Dr. *Mead* hath got; there are not ſo many tolerably well preſerved

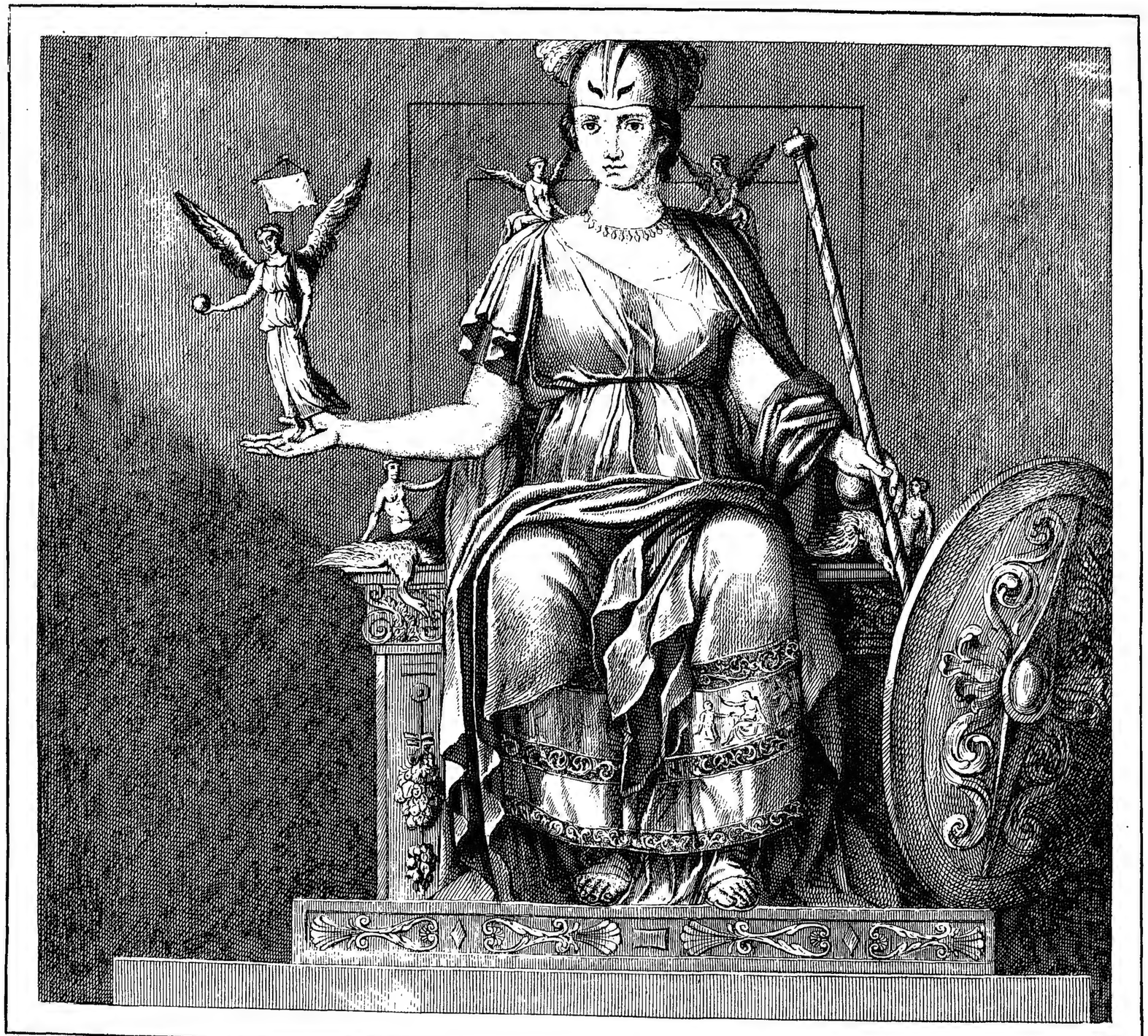
ſerved ones in any one Collection at *Rome*; and they cannot be in the hands of a more intelligent Lover, or more generous Encourager of all uſeful or ingenious Arts. The King of *Sicily* and *Naples* hath indeed a great many that were carried off long ago to *Parma*, from the *Farneſe* Gardens on *Monte Palatino* at *Rome*. And we are told that ſome have been lately dug up near to *Naples*, one of which is ſaid to be a very large capital Picture, of prodigiouſly good conſervation; we have already mentioned the Subject of it, according to the Accounts that have been ſent here from ſeveral Perſons who had ſeen it. Our Travellers have gone on for ſome time engraving one after another, things that had been ſtamped long ago; yet *Italy* abounds with excellent Things which have never yet been engraved. We have here publiſhed ſeveral Things never before made publick; and tho' we may perhaps be thought not to have ſaid much about them, yet others more skilled in Antiquity, may be able to make better uſe of them. None of the antient Treatiſes *de pictura veterum*, *i. e.* the Painting of the Ancients, ſay one word about any Remains of ancient Painting: and indeed in *Ludovicus Demonſius* and *Bullengerus*, and all of them I have ſeen, there is little more than what we have in *Pliny*, *Junius de pictura veterum* alone excepted, which is a very curious and learned Performance. The ancient Paintings now publiſhed for the ſecond time, were firſt annexed to a Treatiſe upon the Painting of the Ancients, only, by way of a proper Ornament to it: for tho' in ſpeaking there of antient Artiſts, and ancient Pictures, there be frequent occaſions of referring to one or other of theſe Pieces; yet it was not the Deſign there to do more than give a Hiſtory of the Art, and to collect into the beſt Order one could, the Paſſages in ancient Authors which lie ſcattered thro' their Works, and come in, for the moſt part, but incidentally in them, to illuſtrate ſome other Art, Poetry or Oratory principally; and that in order to give a juſt Notion at once of the Perfection the Art had attained to in ancient Times, and ought to aim at, as well as of the Uſes it may and was applied to among the Ancients, in Education particularly. Theſe Pieces appear now in this Shape at the deſire of many, who thought they deſerved to be publiſhed with ſuch mythological and critical Remarks, as other antique Pieces are commonly accompanied with. And in the Remarks here added to them, we have endeavoured to avoid what is moſt trite, and to ſuggeſt ſuch things only, relating whether to Mythology, to Paſſages in the Poets, or to the Art of Painting, as ſeem'd beſt to deſerve the Reader's Attention, that had any relation to the curious Antiquities here publiſh'd. I need not tell thoſe who are acquainted with this kind of Erudition, that it would not have been difficult to have ſwelled theſe Obſervations to a larger ſize. But I know not how it could have been done, without being tediouſly minute and particular, and without tranſcribing from Authors (inſtead of referring to them) a good deal more than I have done. All one can do on a Subject of this kind is, to pick and chooſe out of many Writers on Antiquities, what ſeems to him moſt uſeful, ingenious, or entertaining; and this hath been my Aim. I have very rarely ventured to conjecture, or to ſpeak without Authority, and much ſeldomer to blame or refute other Writers. If any one who has a taſte of Claſſical Learning, or is in the leaſt acquainted with it, can ask, what is the Uſe of ſuch Books or Collections as this? may I not anſwer, firſt, that ancient Monuments are the beſt helps for interpreting, or underſtanding the Claſſicks? This the two *Sphanheims*, *Oiſelius Auguſtini*, and others have proved. And in order to be convinced of it, one needs only look into Mr. *Addiſon*'s excellent Dialogues on Medals, and his Travels.

Theſe Pieces were firſt publiſhed as an Ornament to a Treatiſe on Ancient Painting.

Why they now appear in this new Form.

NOW very few of theſe Pieces were ever publiſhed before. And why may I not add in the Words of *Cicero*, " *Quid ſi non hic tantus fructus oſtenderetur*, " *& ſi in his ſtudiis ſola delectatio peteretur; tamen, ut opinor, hanc animi a-* " *verſionem, humaniſſimam ac liberaliſſimam eſſe judicaretis?*"

FINIS.



Camillo Paderni delin.

N.o 1.

T. Mynde sculp



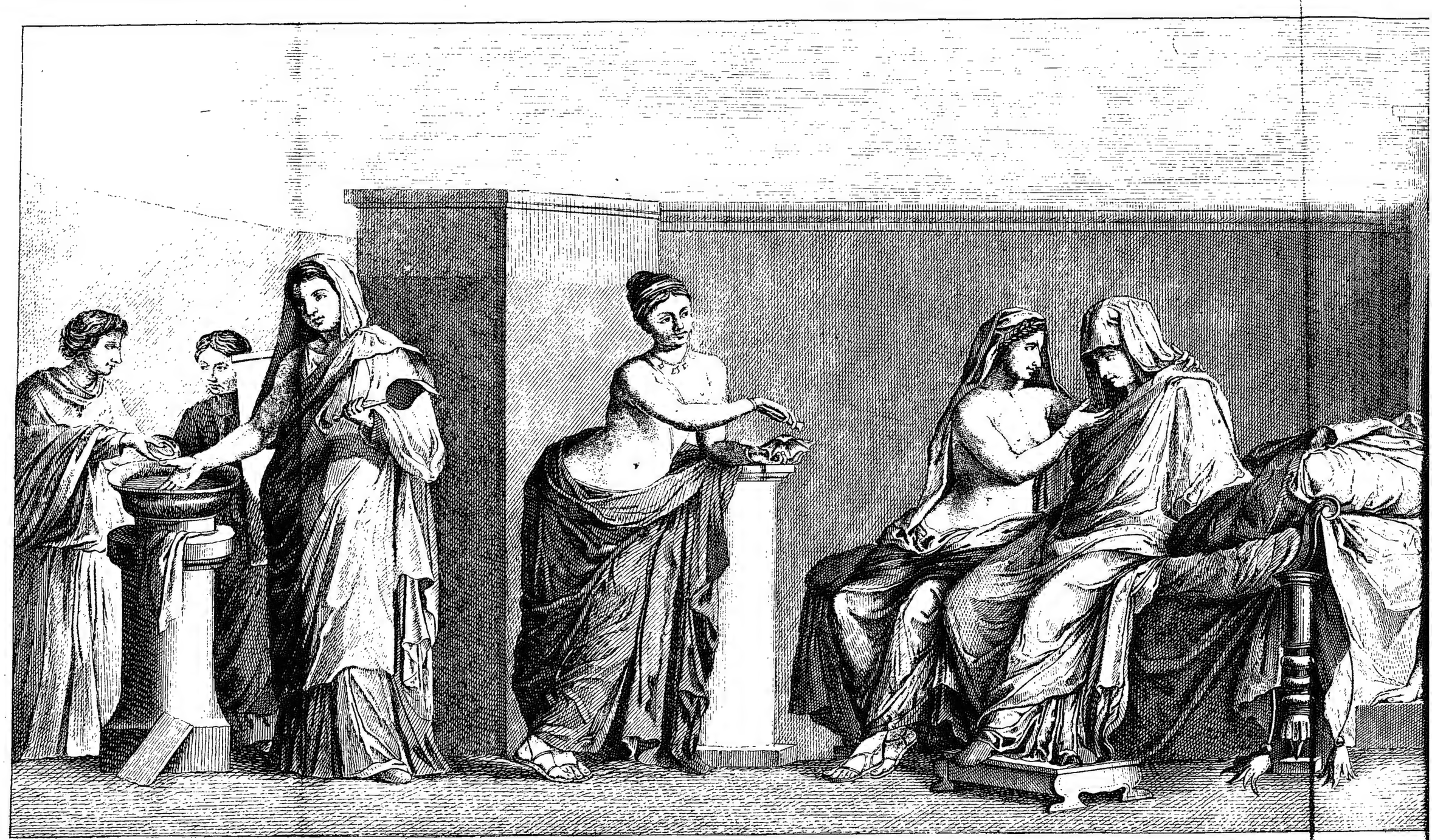
N.° 2.

Cavalle Pietro delin. *J. Mynde sculp.*

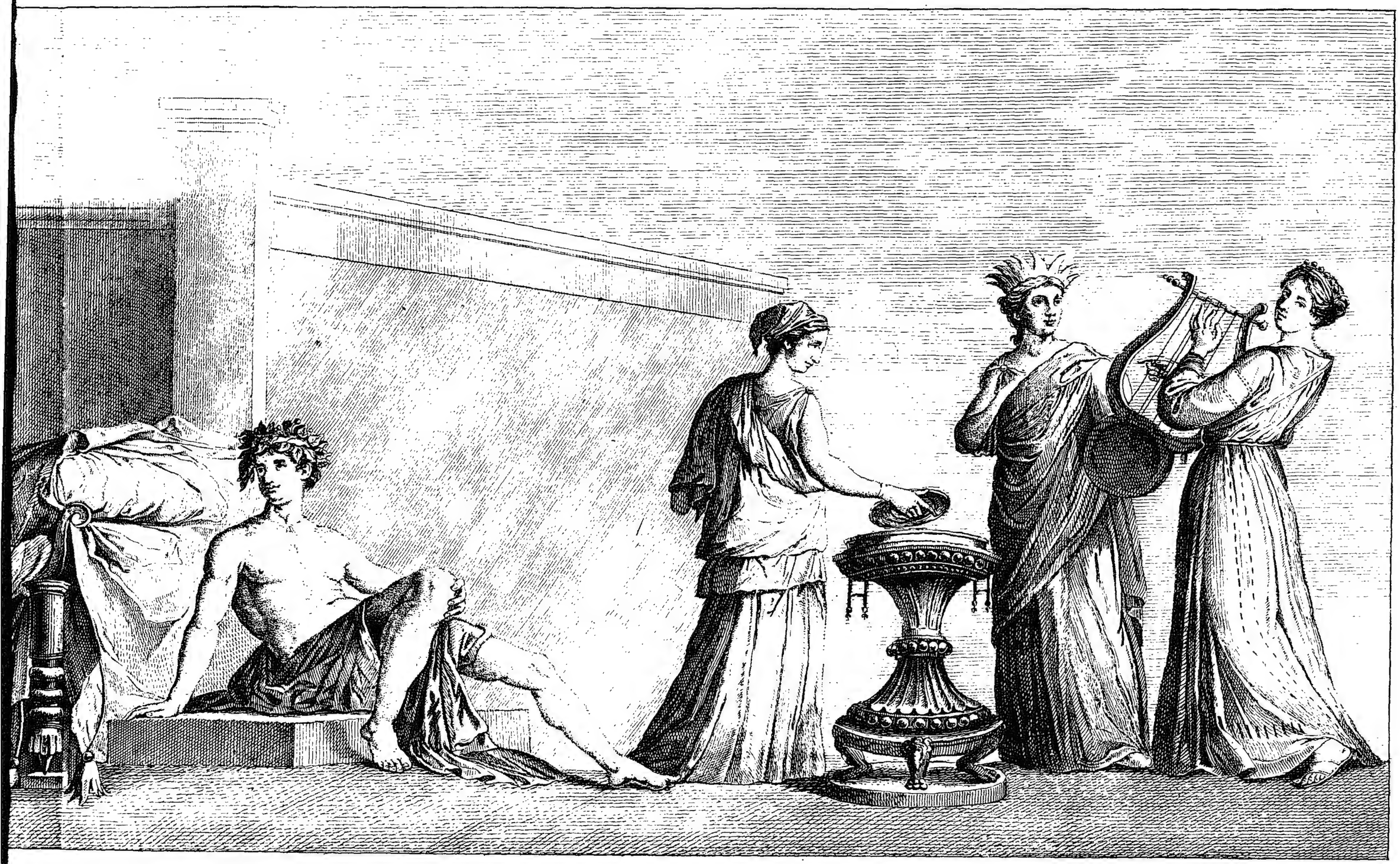


N°. 3.

Camille Paderna delin. *T. Wyndc sculp.*



Camillo Paderni delin.



N°4.

J. Mynde sculp.


Camillo Tadorri delin.
N°. 5.
T. Myrdt sculp.



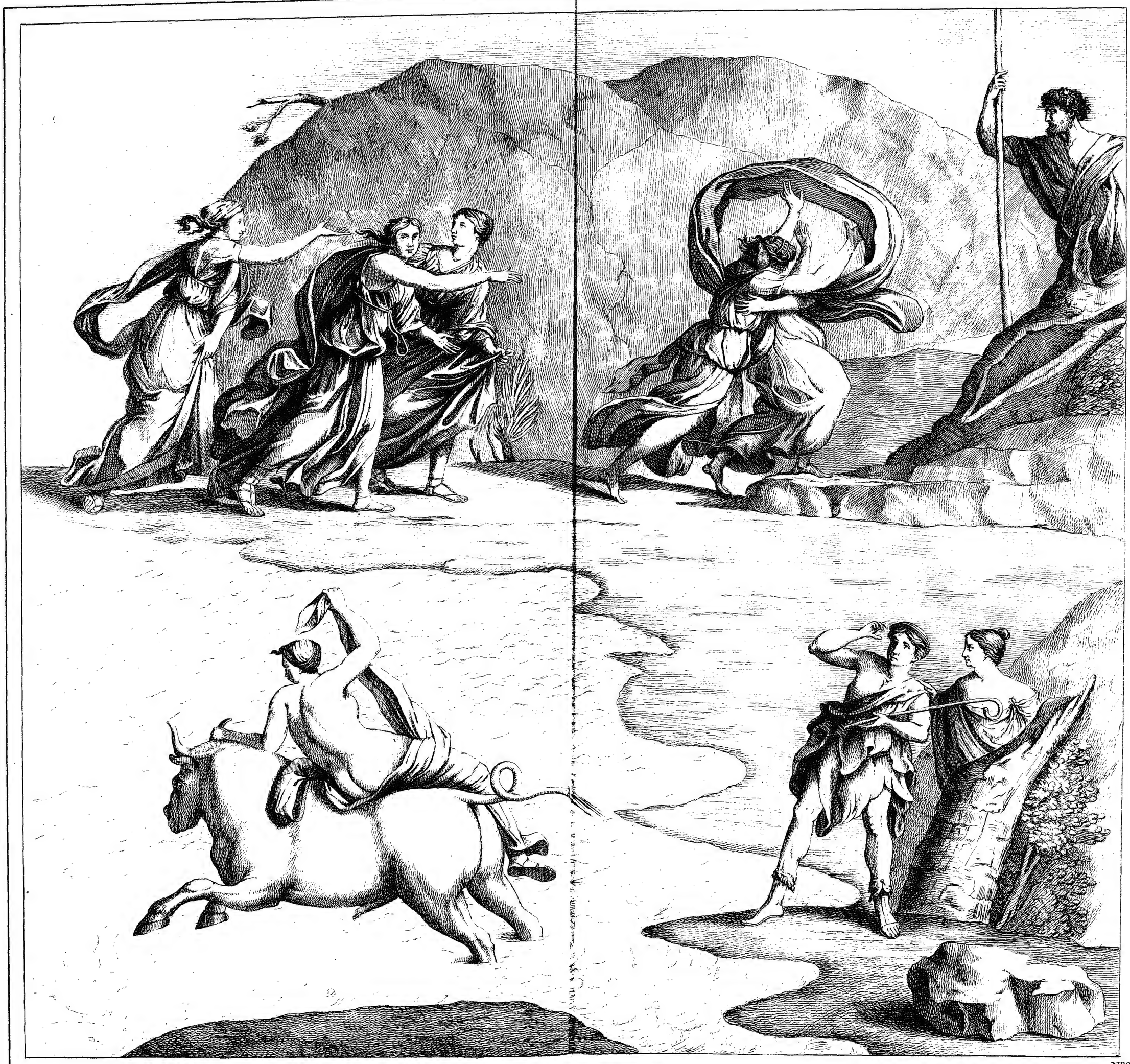
N.º 6.

Camillo Paderni delin. *F. Vignale sculp.*



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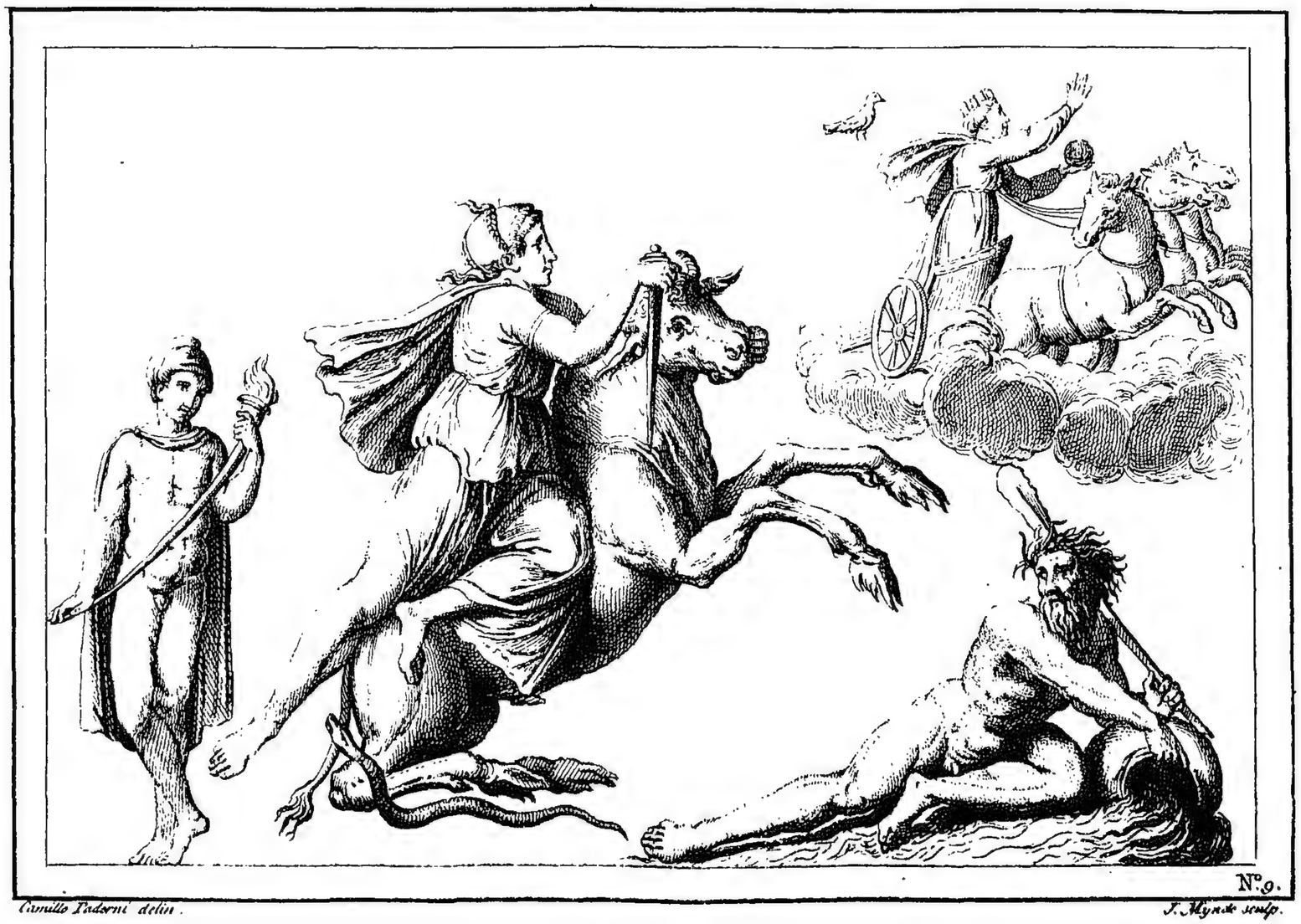
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N°8.

Camillo Paderni delin.

J. Mynde sculp.



N°.9.

Camillo Paderni delin. *I. Mynde sculp.*



N°10.




Camillo Paderni delin.
J. Mynde sculp
N°. 11.





N°. 12.



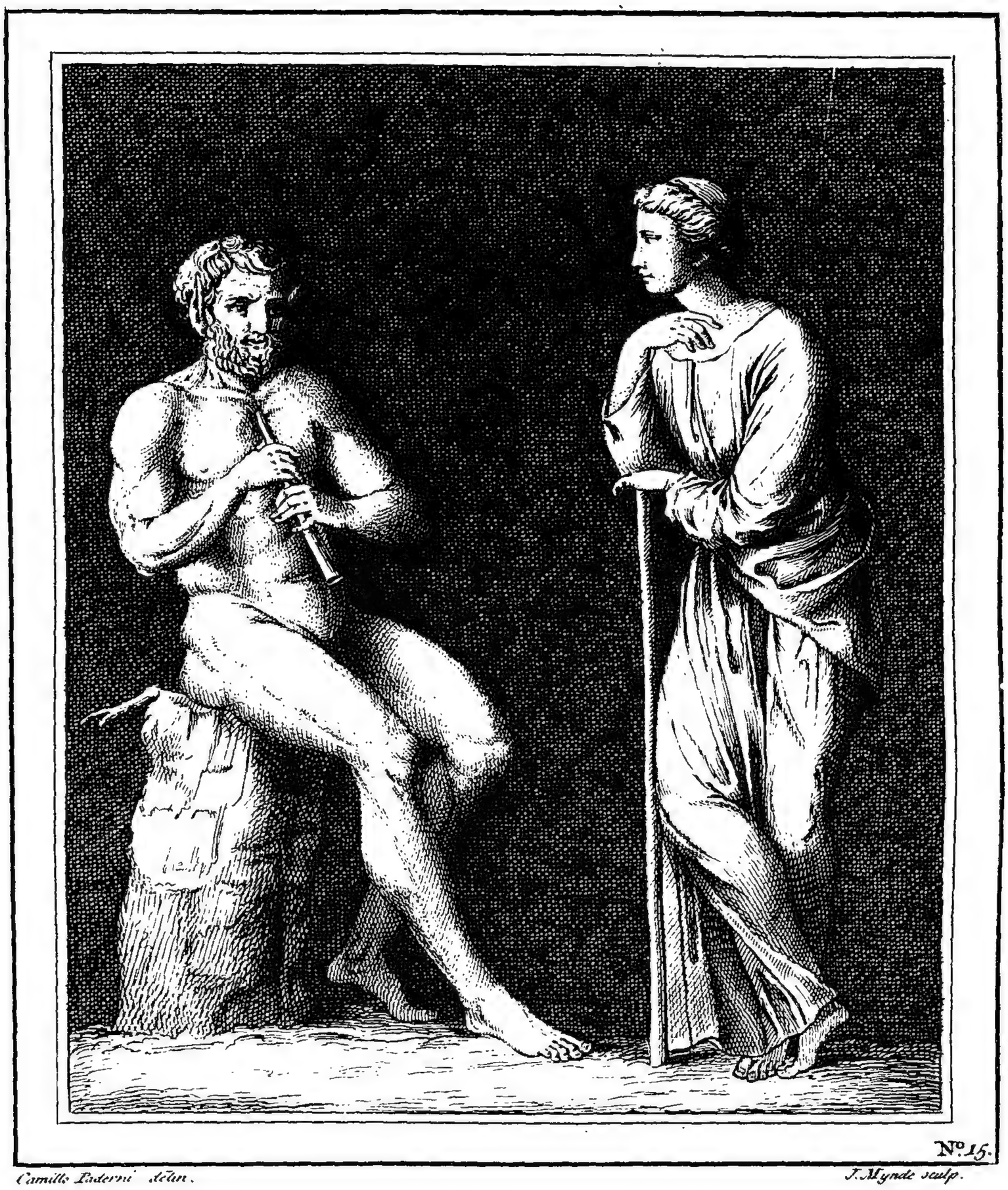

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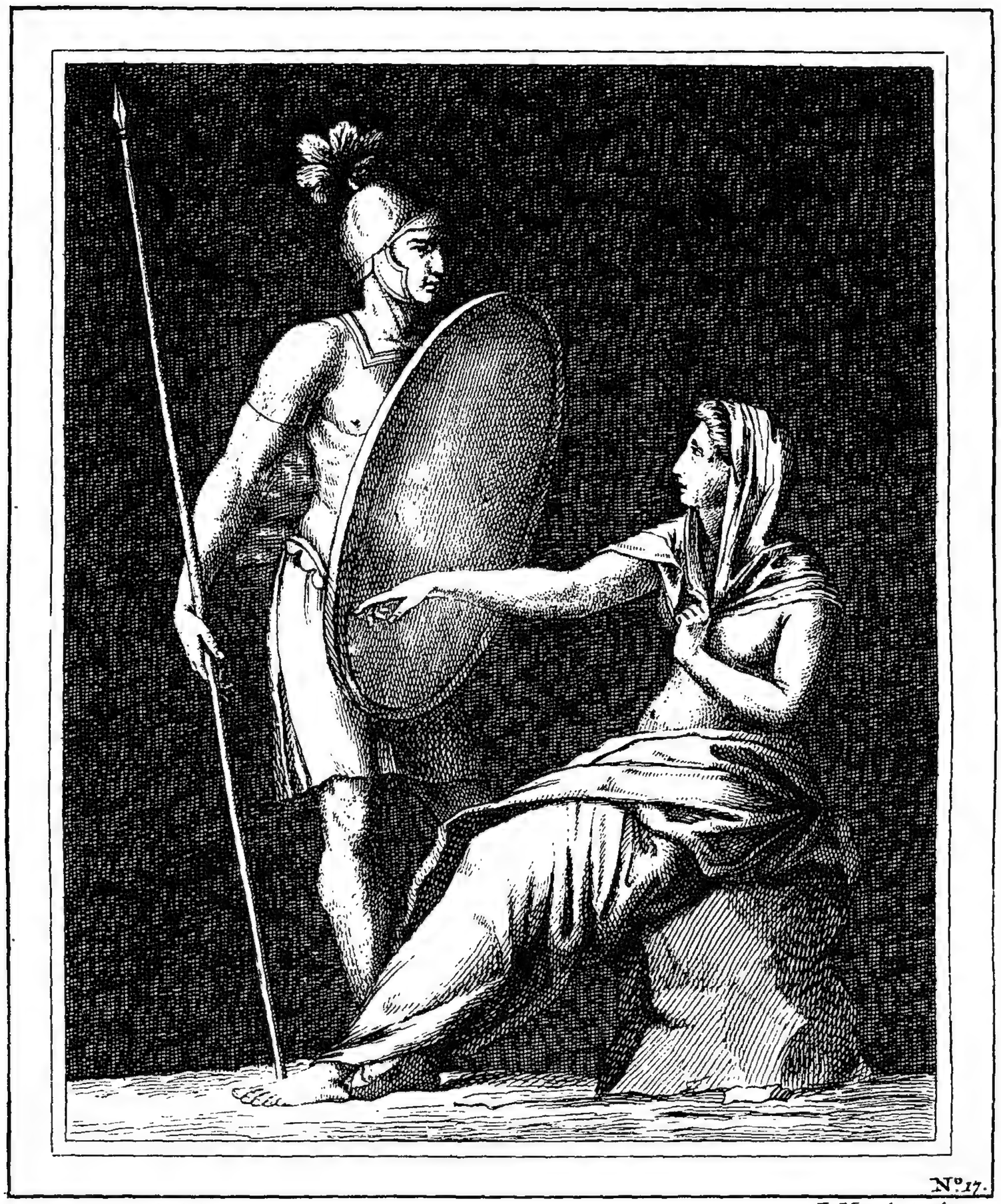
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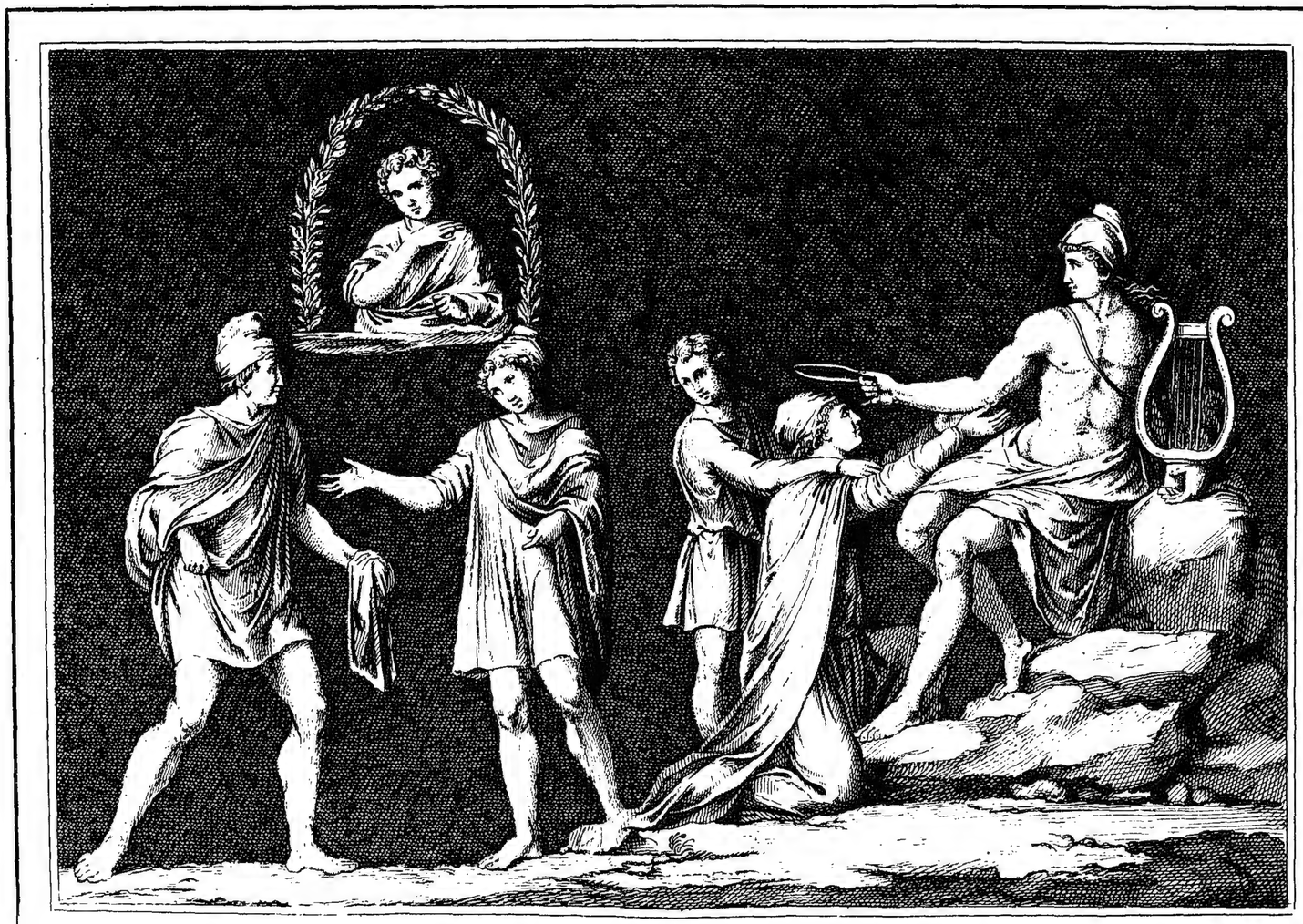
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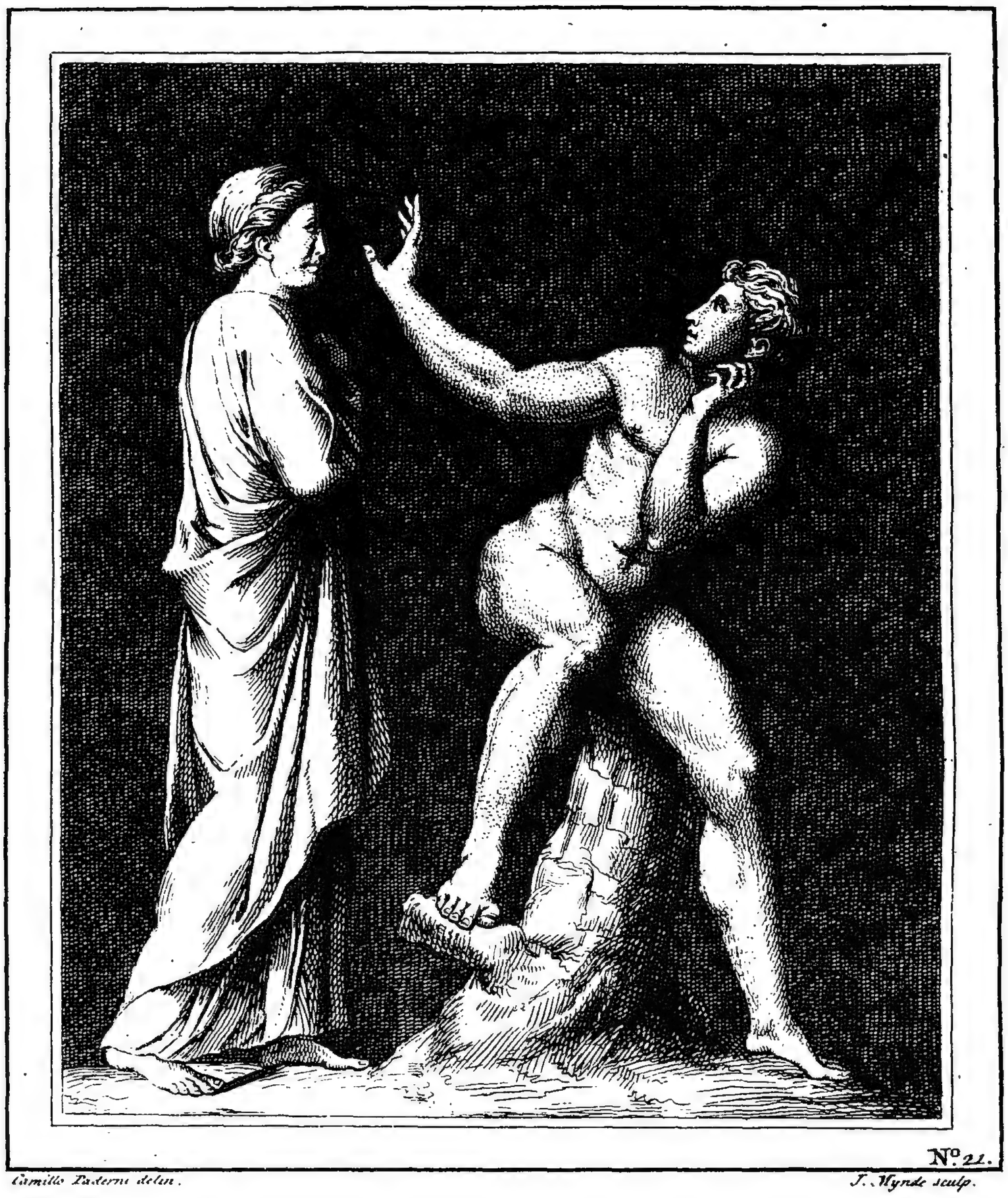
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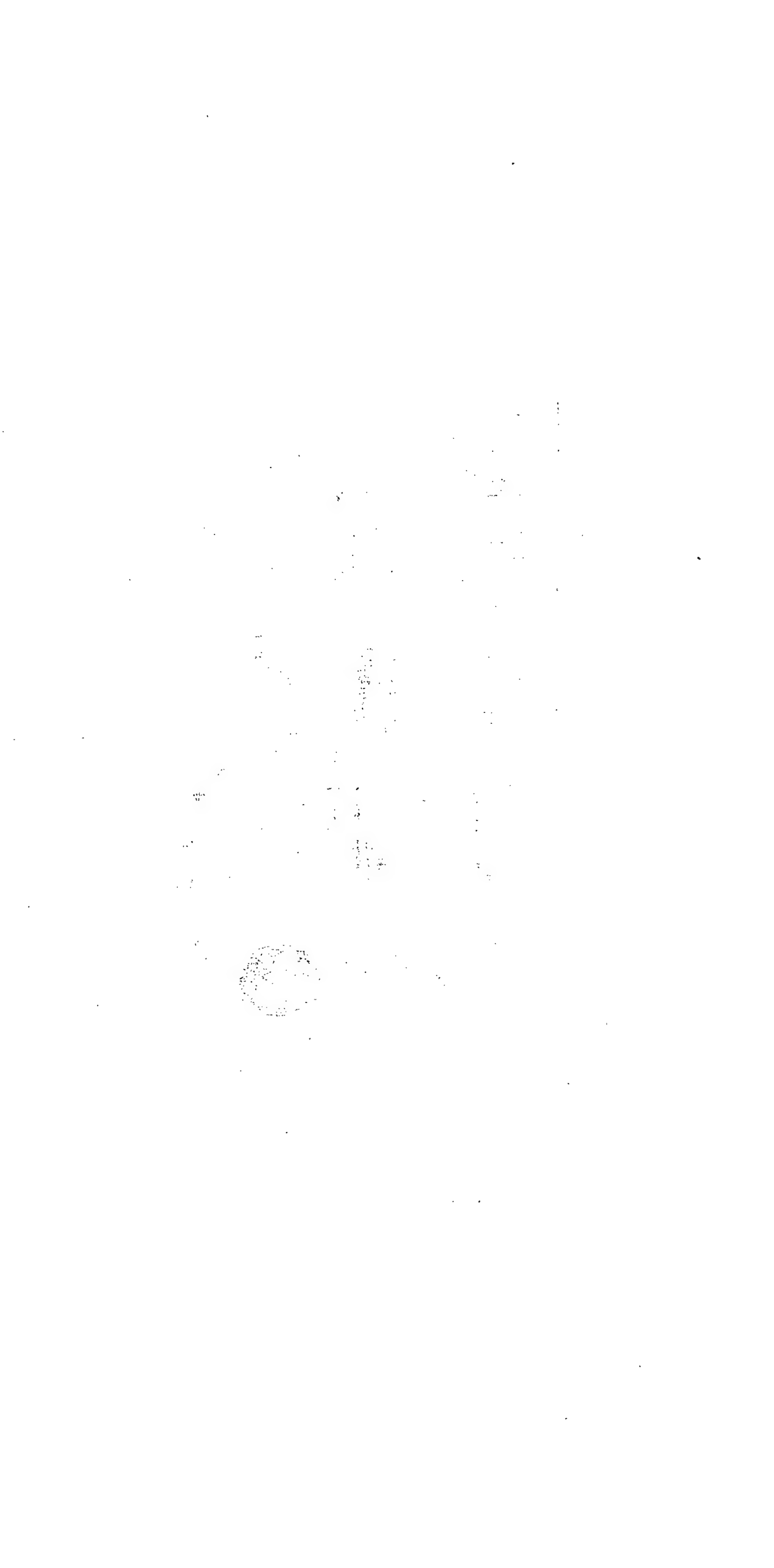
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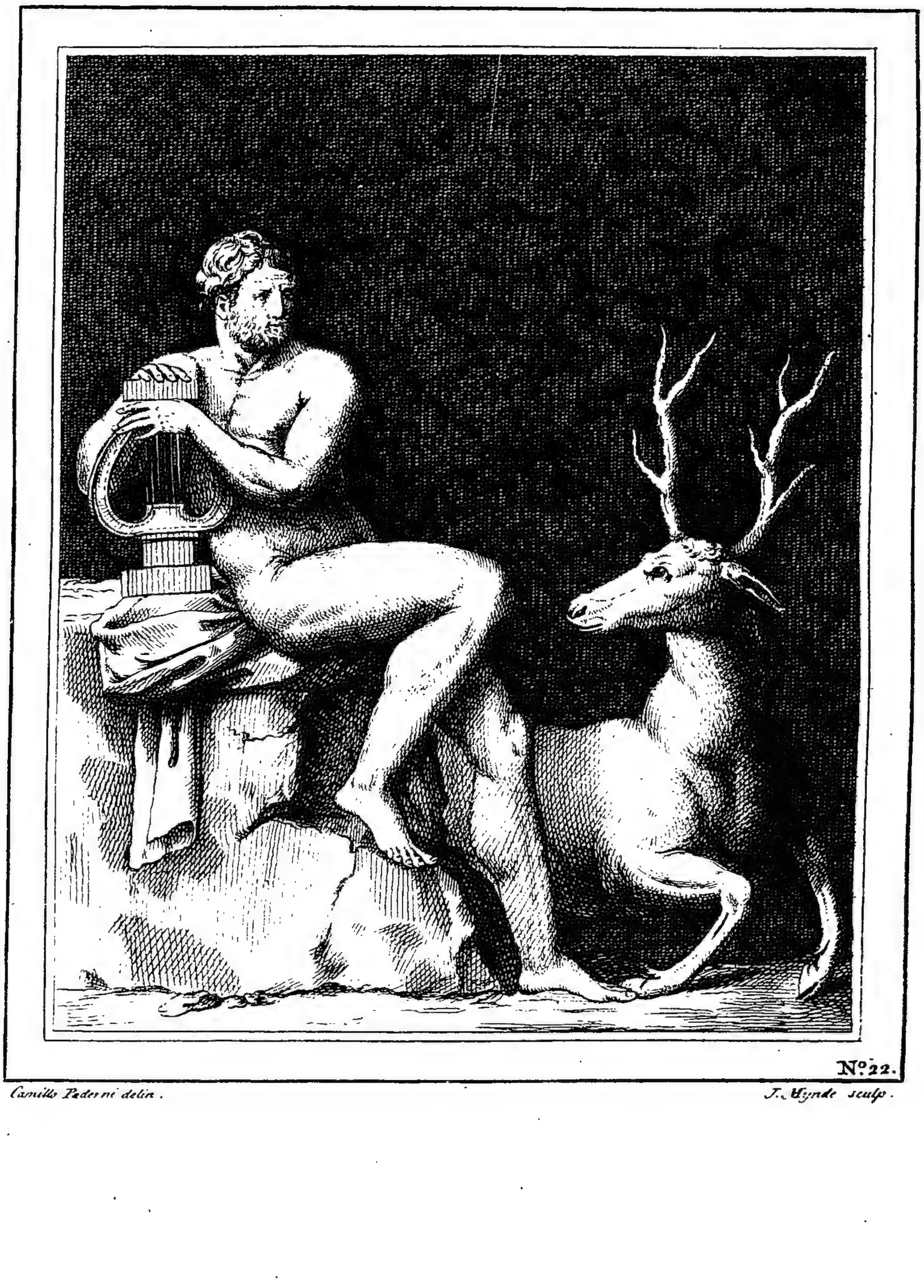
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Nº 21.

Camillo Paderni delin. *J. Wynde sculp.*



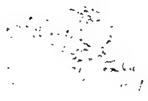


No. 22.

Camillo Paderni delin. *J. Hynde sculp.*




Camille Pader ni delin.
J. Heyndr sculp.
N°. 23




Camille Pisserre delin.
J. Myrade sculp.
N°24





Camillo Pacerni delin.

N°. 25.

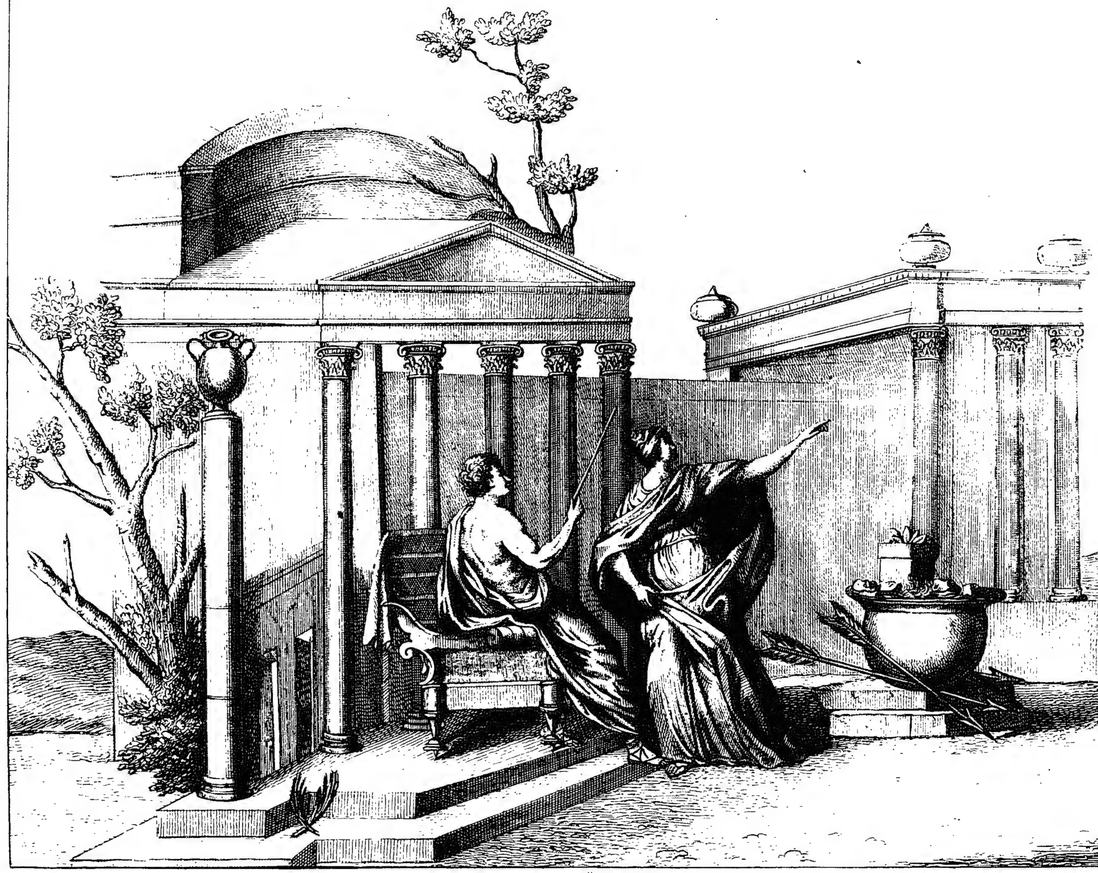
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No. 26.







Camillo Paderni delin

J. Mynde sculp.

№ 27.





Camillo Paderni delin.

N°28.

J. Mynde sculp.



N° 20

Camillo Paderni delin.

J. Wynde sculp.



N°30.

Camille Paderni delin. *T. Mynde sculp.*



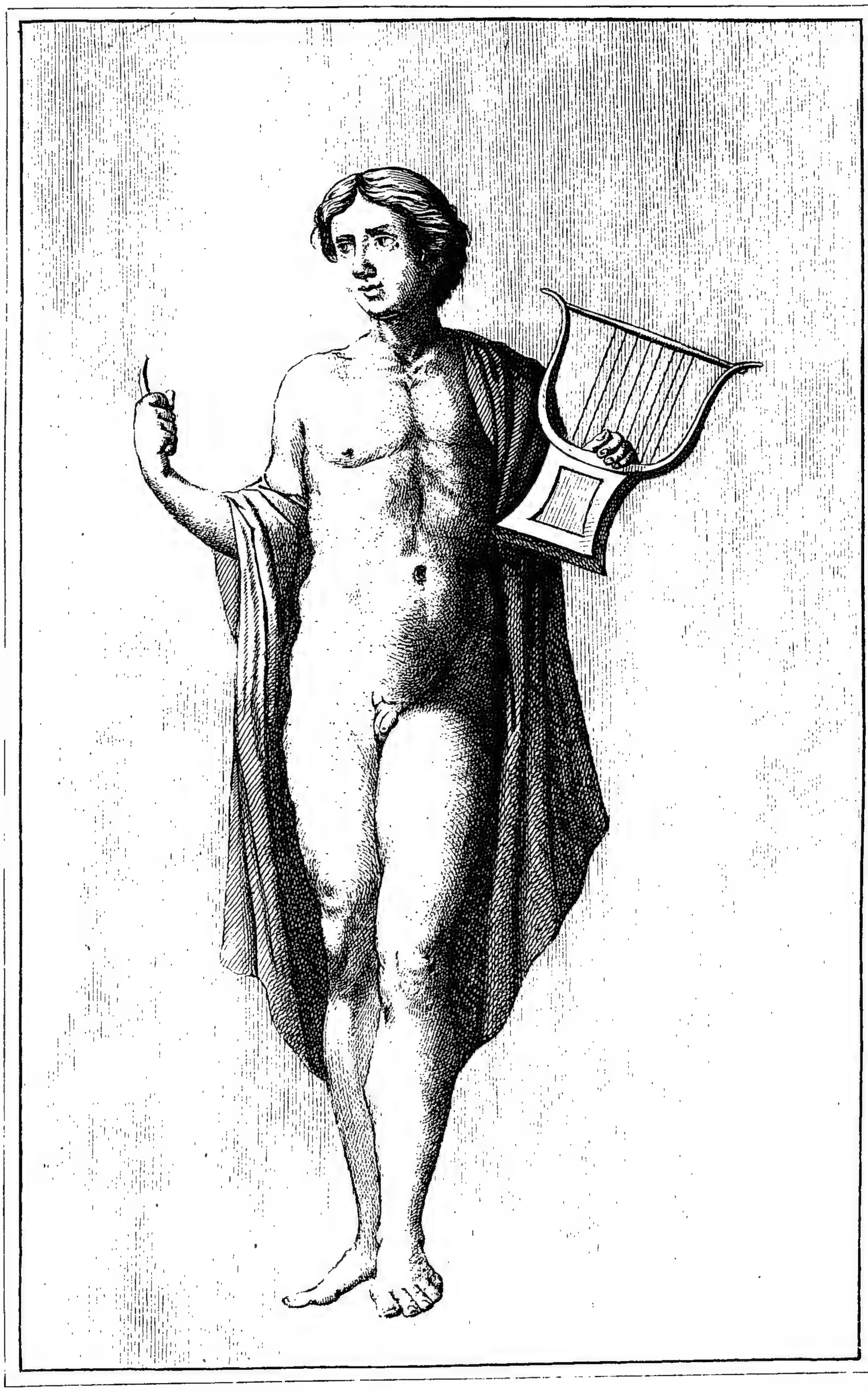
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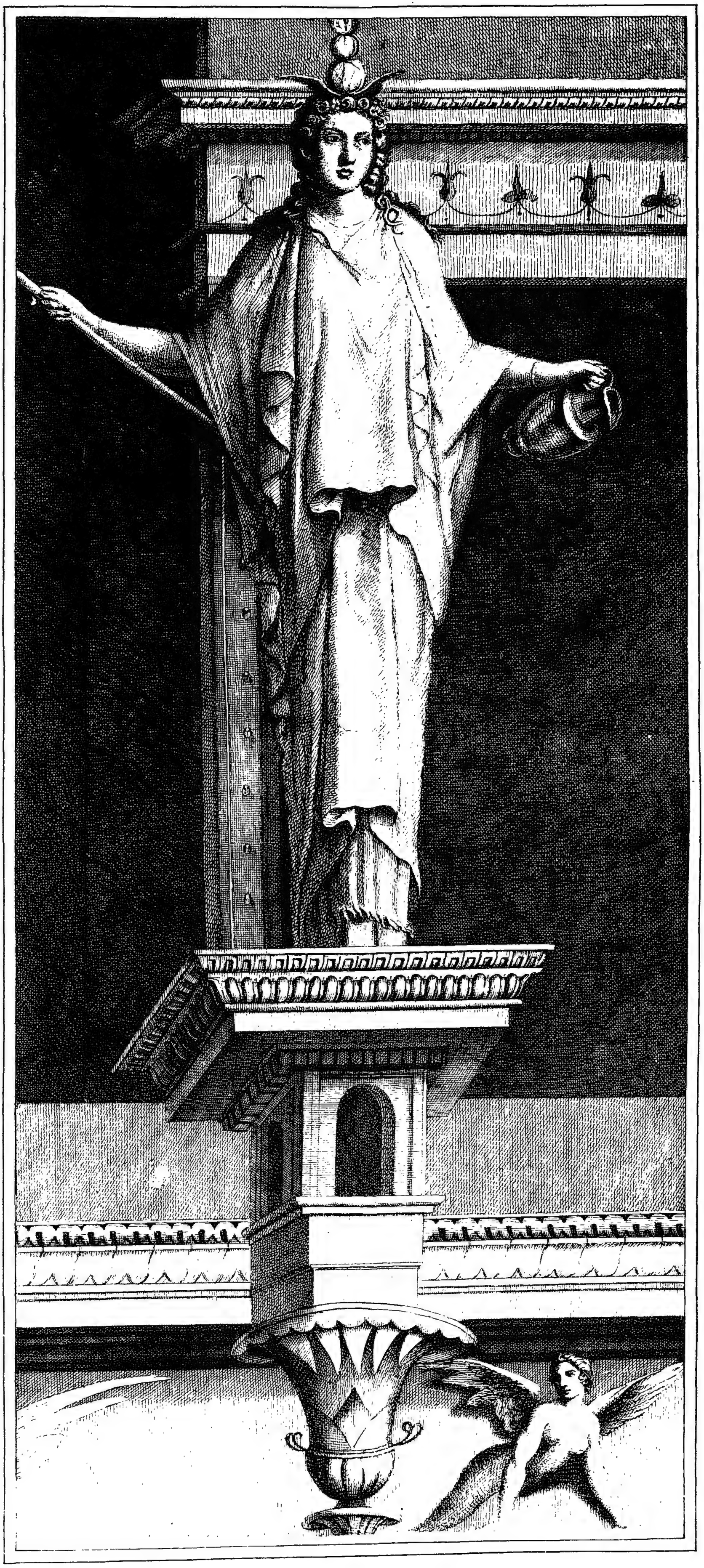
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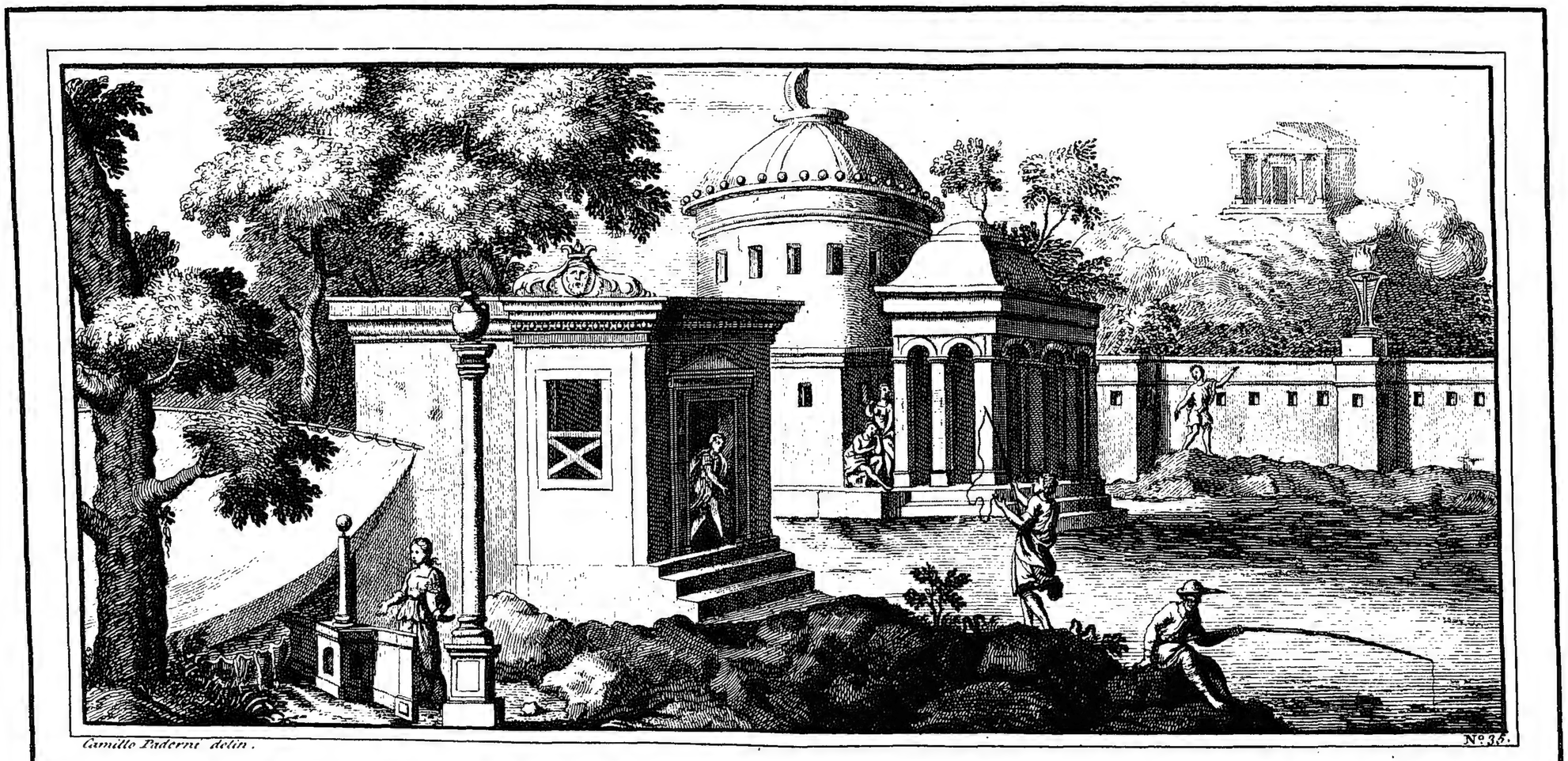
N.o 33

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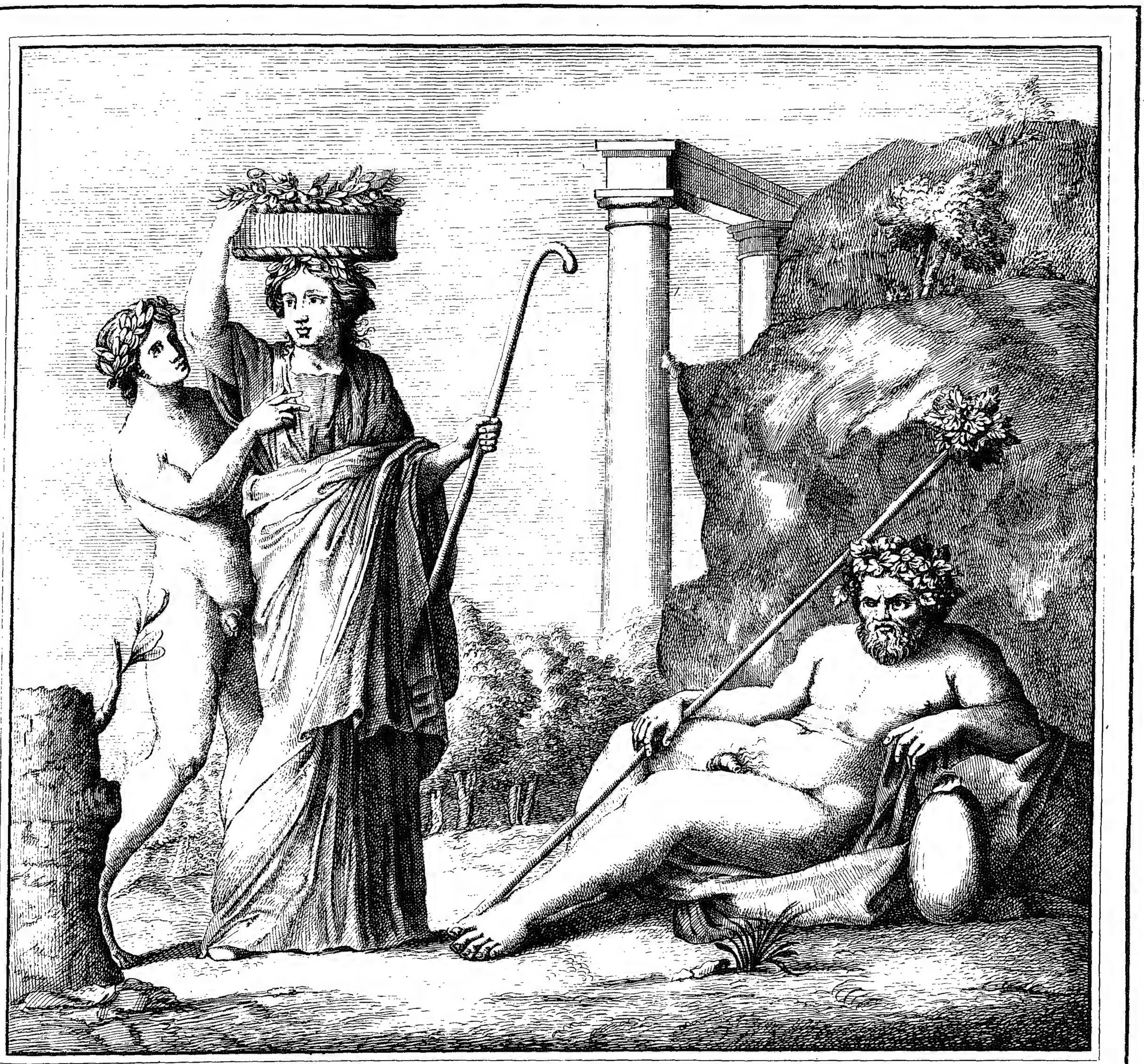


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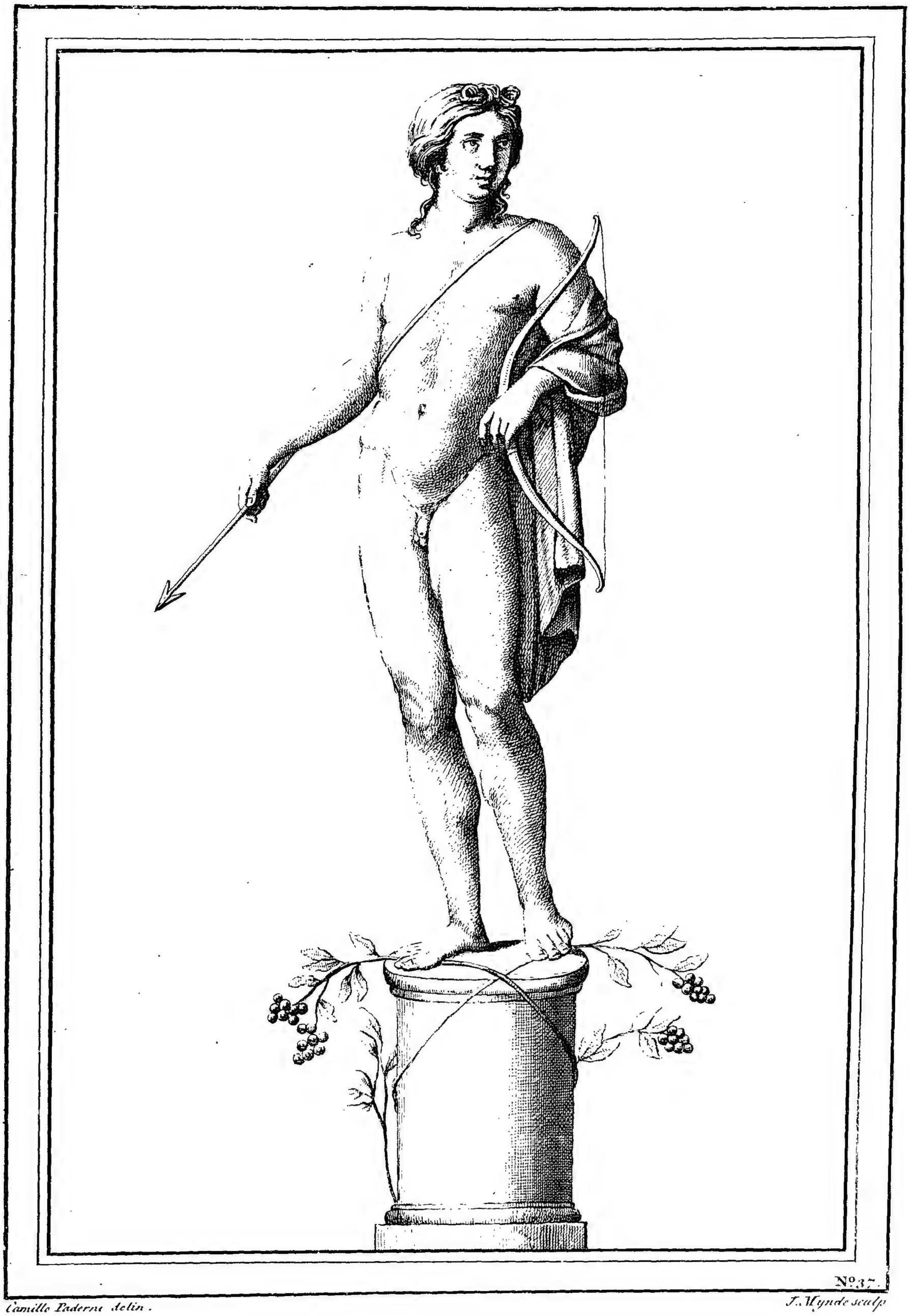
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Nº 36

nillo Paderni delin.

J. Mynde Sculp.



No. 37.

Camillo Paderni delin.

F. Wynde sculp



Nº 38

Camillo Paderni delin. *S. Mynde sculp.*



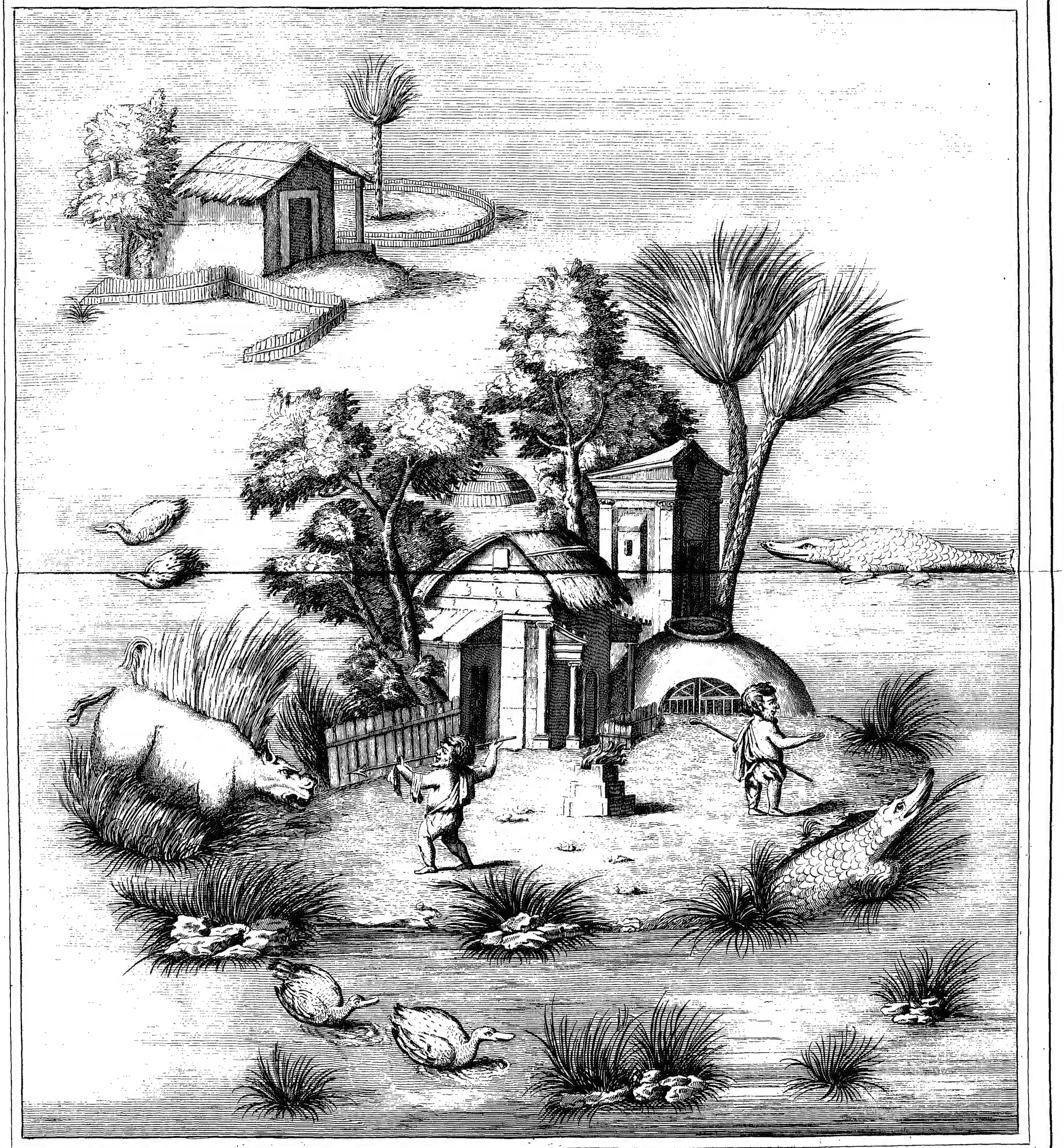
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Nº 40.

Camillo Padovani delin. *F. Mondo sculp.*



N°41

Camillo Paderni delin.

J. Mynde Sculp.





N°42

Camillo Paderni delin.

J. Wynde Sculp.





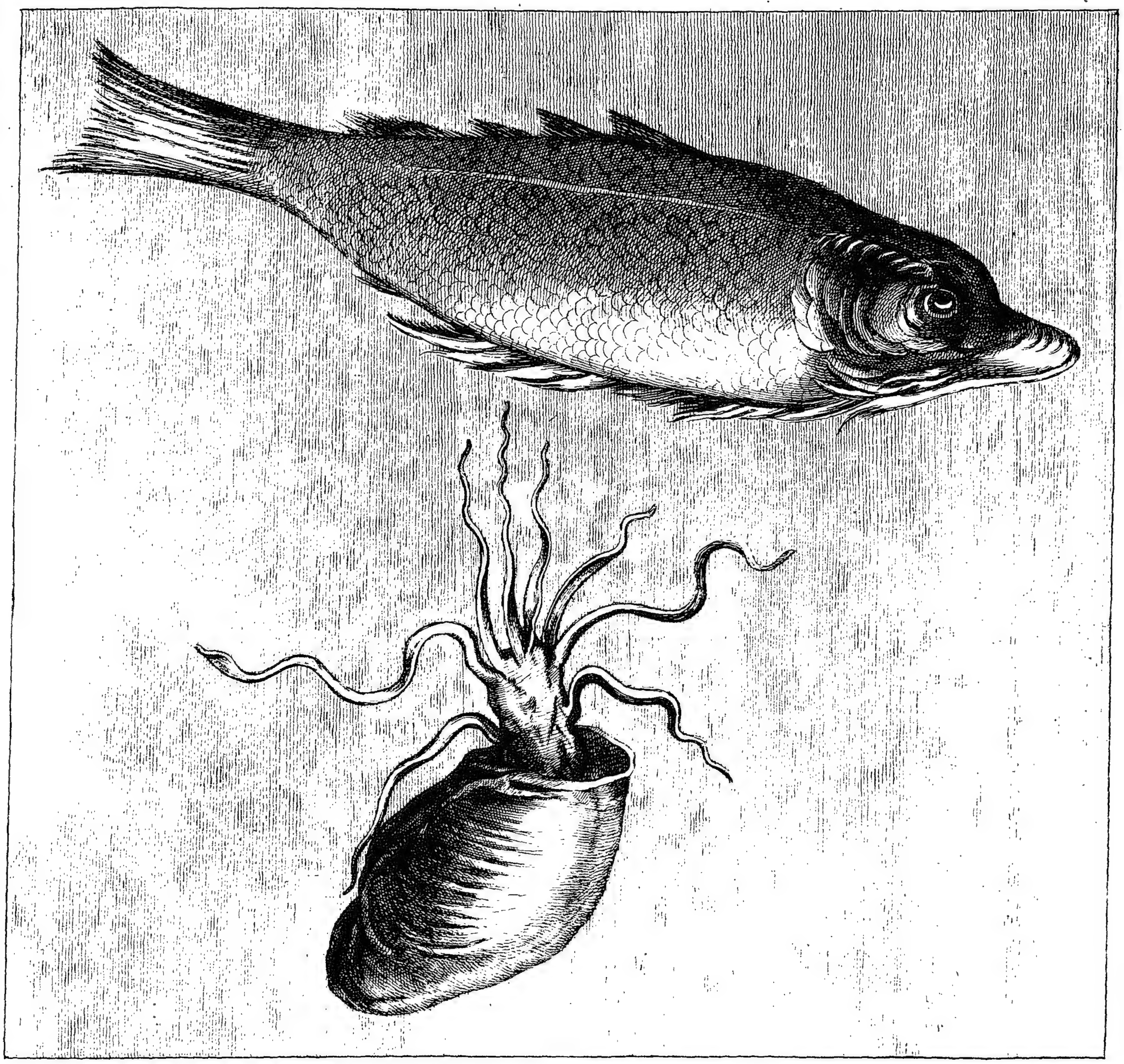
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Cornelio Poelenburg. delin.
J. Myndt sculp.
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Camillo Paderni delin.

S. Agnelli sculp.





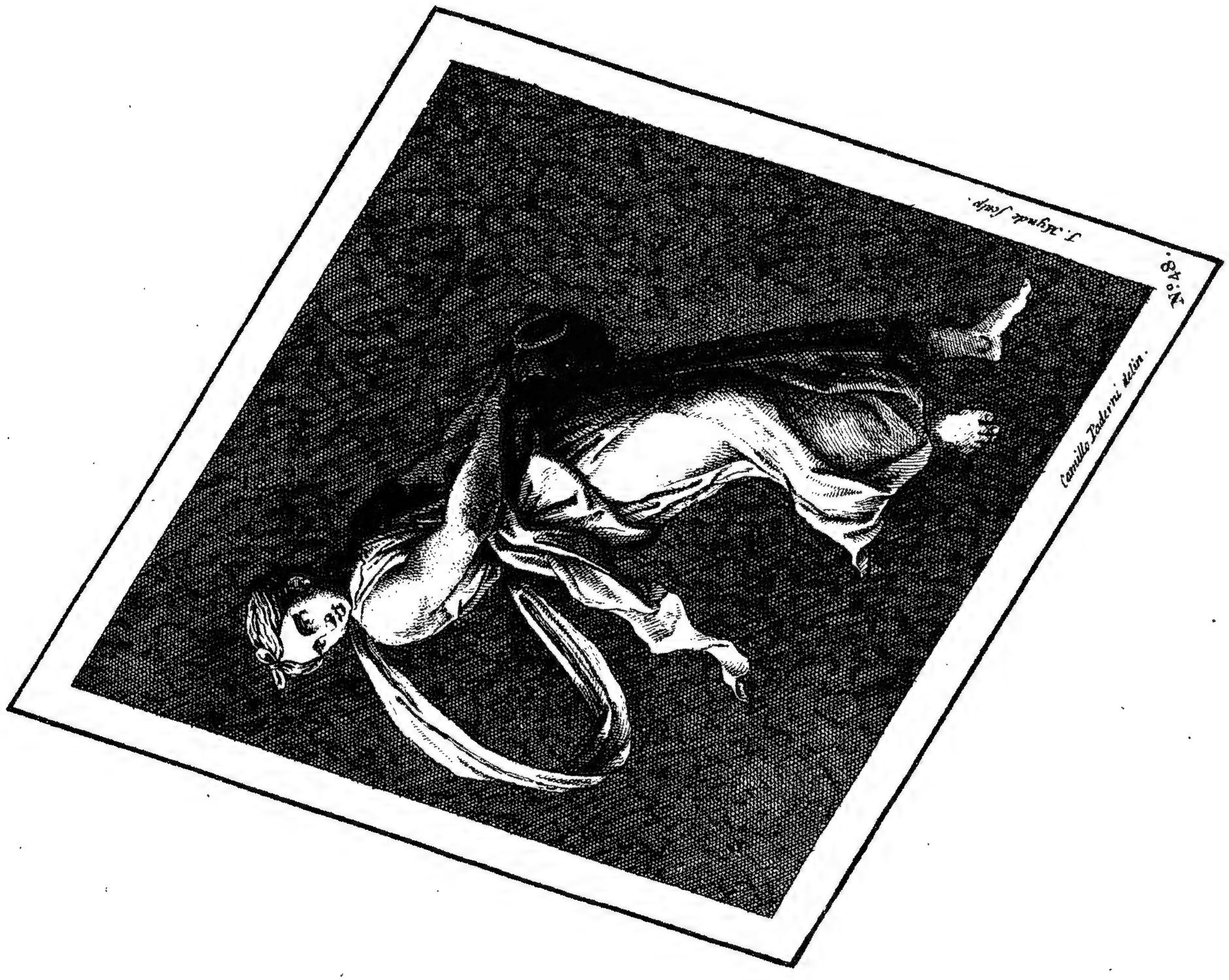
Camillo Paderni delin. *J. Mynde sculp.*



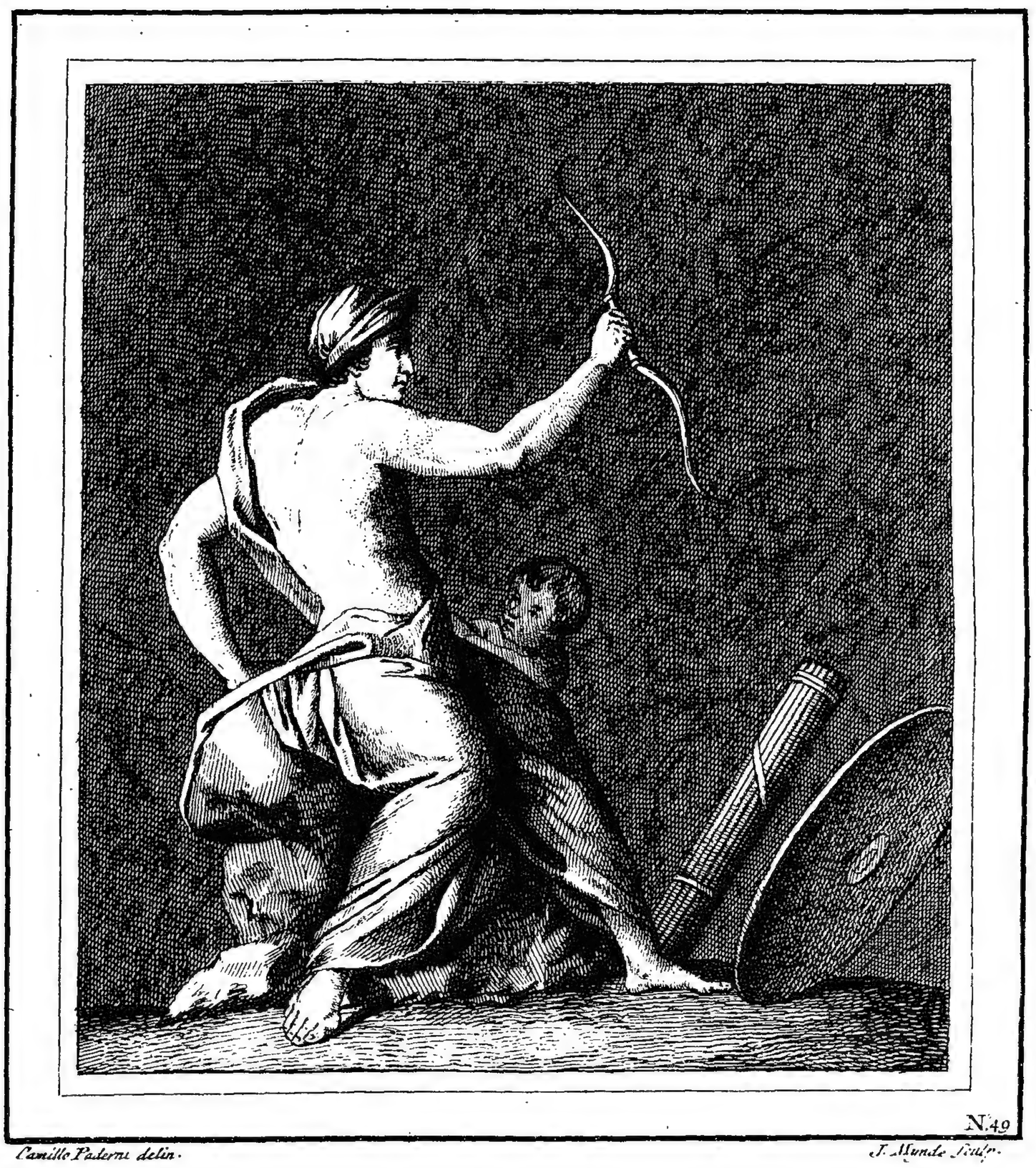


Camillo Paderni delin. *J. Mynde sculp.*




J. Aigner. fecit.
Camillo Paderni delin.
№ 48.

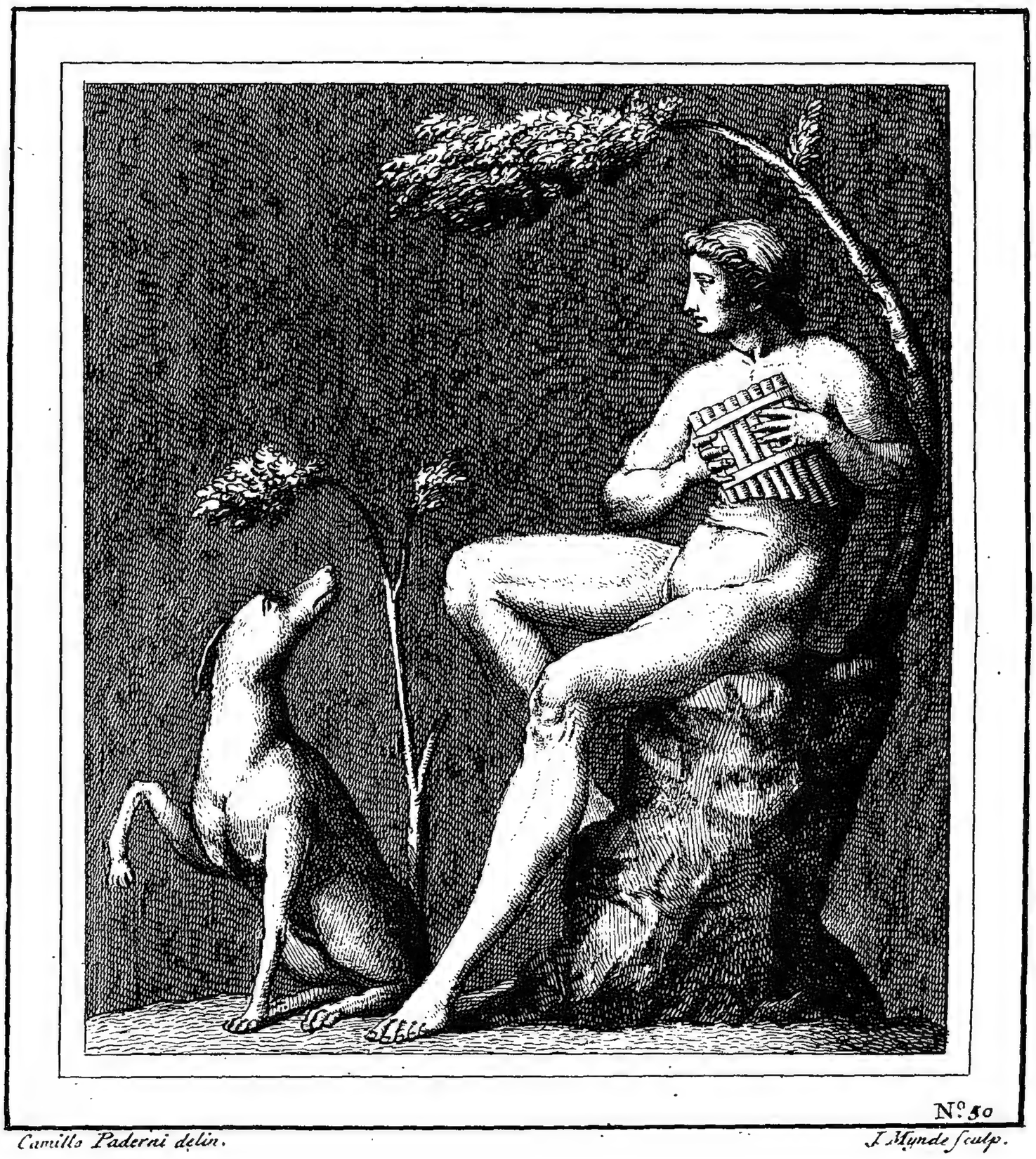




N.49

Camillo Paderni delin. *J. Mynde Sculp.*

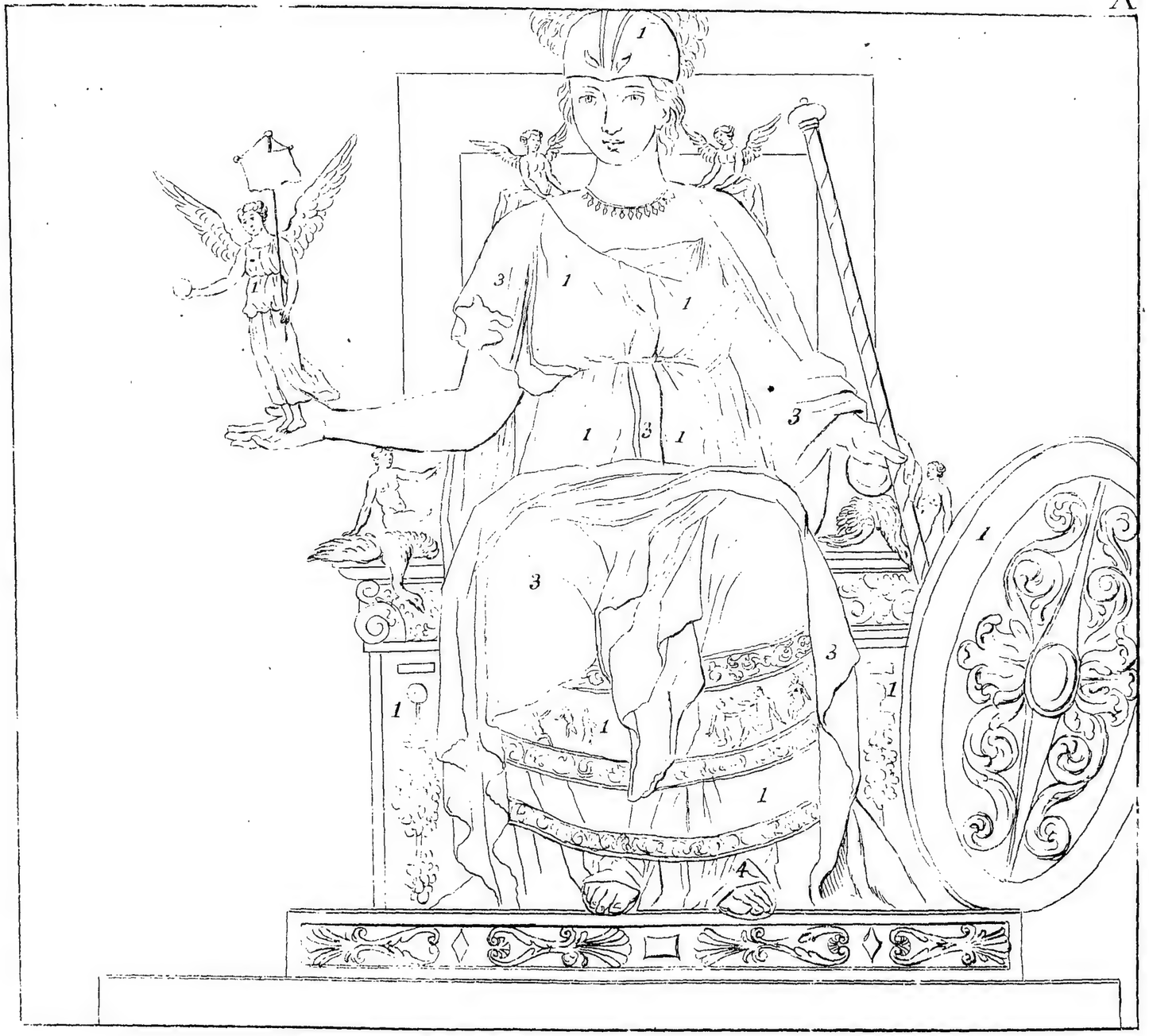




N.º 50

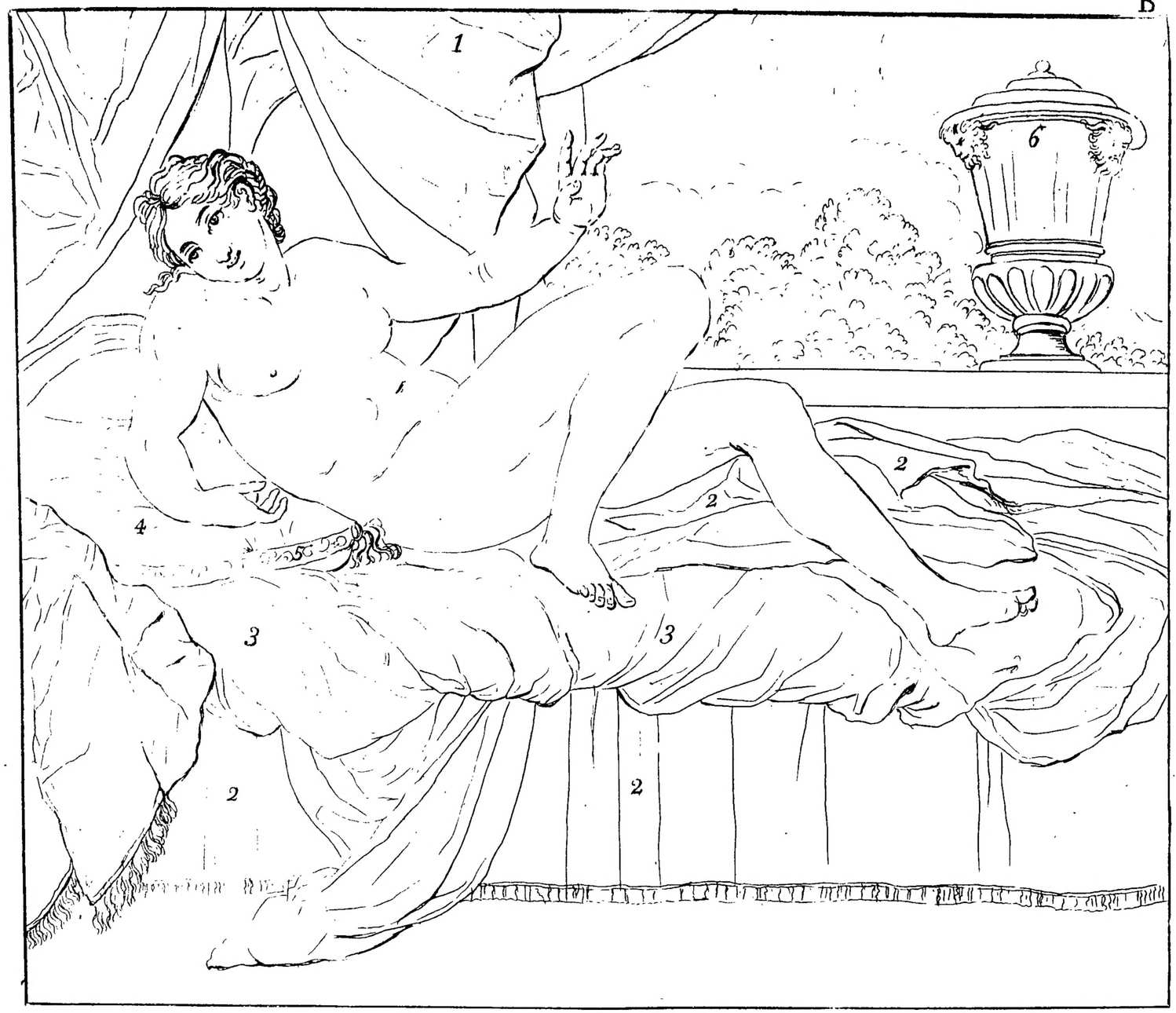
Camillo Paderni delin. *I. Mynde sculp.*





1. *Yellow*
2. *Grey Ground*
3. *Red changing with Yellow.*
4. *White.*





1. *Red.*
2. *Blue.*
3. *White.*
4. *White Silk.*
5. *Gold.*
6. *Grey Marble.*





1. *Red.*
2. *Blue.*
3. *Green.*
4. *Yellow.*
5. *White.*